Sir Theagaraya College

SWEETNESS AND LIGHT

BULLETIN
Monthly

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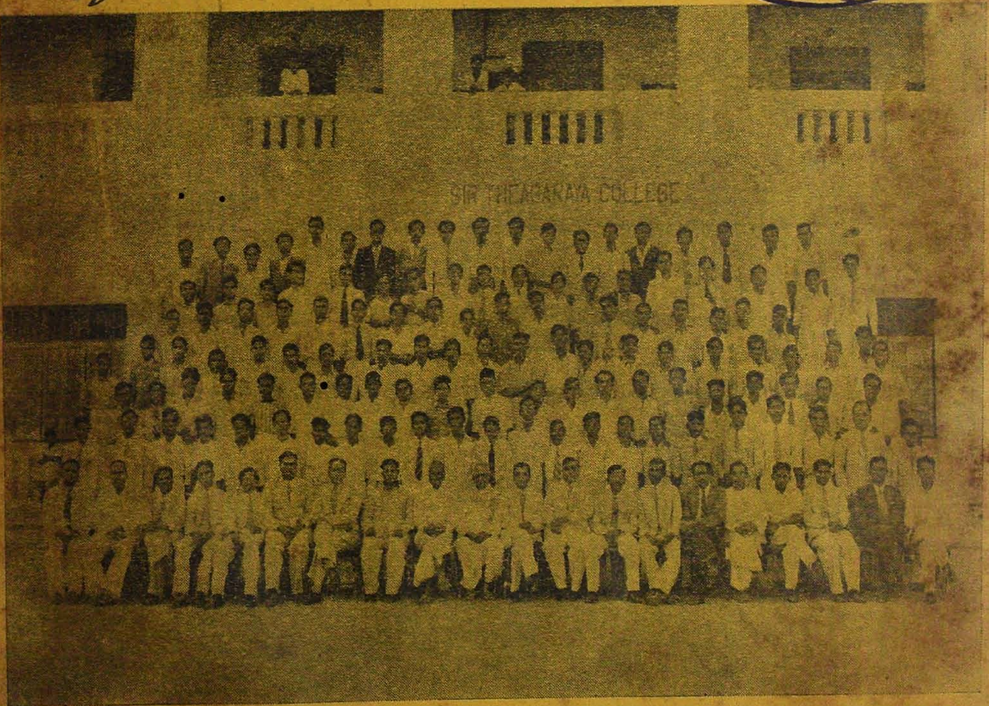

SENIOR INTERMEDIATE GROUP I (1952)

Sir Theagaraya College
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Vol. 2 ★ AUGUST & SEPTEMBER 1952 ★ Nos. 11 & 12

Our Old Boys' Association

The first batch of students have gone out of the College, and fittingly enough an Old Boys' Association has been formed for them. We are sure that it will expand and grow with the College in the coming years. Institutions are ageless, and any integral part of them will be likewise ageless. And so with the Old Boys' Association of our College. It is hardly a year old now. But soon it will shoot up into a sturdy youngster, and then pass on to maturity that will be ever enduring. We must remember that a College belongs not only to its present students, but also to those of the past. Students leaving a College do not by any means sever all their connections with it at once. We know that a College is a community-centre in the best sense of the term. The student community particularly make the College their second home, and the loyalties and affections they develop and foster are not a wit inferior to those of the hearth and the home. The teachers exercising their duties *loco parentis* not only interest themselves in the present prosperity of their wards but also follow with sympathy and care their development into full-blown citizens. And very often under the stress and strain of life, students turn back to the College that has bred them up to receive counsel and guidance from their old masters as in times past. If they do not feel the need for such renewed and revivified contacts, they nevertheless send their children to their old College to maintain the continuity of tradition and training.

Speaking of our College Association, it shall be a rallying point for outgoing students, and serve as a bastion of strength to the College itself in its fight against the evil forces of ignorance, poverty and crime that beset North Madras. The old students must flock to their Alma Mater in her hour of need, replenish her fast emptying coffers, and do all that is expected of them to sustain and strengthen her in her labours to promote the cause of learning and enlarge the kingdom of the mind. In short, mutual benefit shall be the keynote of the programme laid down for the Association. Just as the College looks to the Old Boys for solid and unstinted support, so also it has an equally heavy responsibility to discharge on behalf of its past students. It will watch the career of every student as far as it lies in its power from the day he leaves the portals of the College till such time as he is within reach or recognizable frontiers. It shall rejoice in his triumphs, sorrow with him in his distresses and succour him also, God willing, in his misfortunes. It may attempt even to shape his future life and bring it to a successful issue as it had done while he was a regular student. This may appear to be an impracticable plan, but it shall be given a trial in this College of ours, which strives to blazon new trails and open up new paths of co-operative enterprise and collective wisdom. For we wish to bind the old boys to us by hoops of steel and create a fellowship of students whose culture will bear the hall-mark of Sir Theagaraya and who as citizens of future India will emulate the example of this great leader of men.

THUMB-NAIL SKETCHES

By

J. Kothandam, B.A. (HONS.)

The lawns of the Madras Aryan Club had been the rendezvous of many a sportsman. The cricketer after a gruelling day in the hot sun, the footballer, wearied after an exacting game, the badminton player tired of his protracted rallies, the dramatist still reminescent of his musical duel with the organ, besides many others, used to gather round the table to indulge in mutual exchange of thought, generally over a cup of refreshing tea. It was on one such pleasant afternoon in the year 1934 that I beheld a stockily built young man stepping out of the club-premises for the "nets", wielding the willow in his hand merrily. This dimunitive cricketer naturally roused my curiosity. I pulled my chair round the 'nets' and in a moment I could hear the sweet music of the willow negotiating the ball with almost rhythmic grace to all directions of the field. I was filled with amazement at his perfect artistry; surely I was not wrong in my estimate. This great 'little' cricketer in that week-end match rattled up a glorious half century in as many minutes in the manner of a Vijay Merchant or a Wazi Ali, opening the innings for the club—a sparkling innings indeed! It was on this memorable afternoon that I had the privilege of being introduced to this great cricketer. A very cordial talk ensued, but surely this paved the way for a closer and better appreciation of the man.

A grandson of the late lamented Sir P. Theagaraya Chetty, the uncrowned king of his times, who nobly discarded power for service to his fellowmen, Munuswamy was born on the 20th August 1910. Diwan Bahadur P. T. Kumaraswami Chetti, his beloved father, spared no pains to give him the best of training. After his early education in the Theagaraya Chetti Secondary School, he joined the Pachaiyappa's High School and

later the College He made his debut in life as an Executive Officer of Panchayat in 1936. In more than one Panchayat he left a lasting impression of his good work. Amalapuram, Kunnathur, Chinnaganjam, and Thirukkalikundram were some of the Panchayats assigned to him during his very short span of service from 1936 to 1941. Apparently averse to this 'nomadic' nature of life, he preferred a stationary role and in 1942 he entered the Panchaiyappa's Charities as a Deputy Accountant.

His innate zeal and ardent enthusiasm to serve the larger interests of society found an opportunity when he was elected in 1942 a member of the Board of Management of the Theagaraya Chetti High School soon after the demise of his father. His activities extended over a wider sphere when in 1947 he was elected a member of the Managing Committee of the North Madras Girls' School as well. A scion of the noble 'Pitti' family he has very rightly inherited many of the exemplary traits which have immortalised the name of his grandfathers. With a magnaninity all his own, his ready willingness to help the cause of the deserved poor, particularly in the matter of Education, merits special mention. Unlike many 'leaders of men' who revel in preaching morals to others but tread a questionable path in practice, Munuswami Chetti loves no mere sermon but believes in exemplay action. Hypccrisy is alien to his nature. There is no glamour about his personality. He is a simple, plain-looking gentleman, but with a blunt exterior, who never hesitates to call a spade a spade. He is inclined to be emotional at times, but retains an open mind, always to uphold the right.

'Abboyee'—as he is popularly known among his friends—has been a lover of sports even from his boyhood. His special aptitude has been for criket and he has applied himself to it with almost a fanatic zeal. No wonder, when he was the captain of his college eleven. he crowned himself with glory winning many a laurel for his college. His cricketing powers brought him in close association with the activities of the Aryan Club. For a pretty long period he helped the Club as number one batsman, with few to surpass. It was therefore a fitting tribute when in 1949 he was elected unanimously as the member in charge of cricket and honoured with the leadership of the team. Munuswamy Chetti is a Captain of no mean calibre. Entrusted with the task of handling a comparatively young side, he revealed such masterly leadership that within two years of its participation in Madras League cricket the team won the zone championship in the second division and was promoted to the first division. All glory to Munuswami Chetti! Undoubtedly his valiant efforts to restore the reputation of North Madras in the realm of cricket have borne fruit and he still with advancing age continues to inspire his fellow cricketers. Apart from his partiality to "the king of games", he takes an abiding interest in the other activities of the club also. Surely he is a sportsman in the truest sense of the term on and off the field. Society to be cured of all the ills is in dire need of such sportsmen. May his tribe increase!

No radiant pearl, which crested
fortune wears,
No gem that twinkling hangs from
beauty's ears,
Not the bright stars which night's
blue arch adorn,
Nor rising suns that gird the vernal
morn,
Shine with such lustre as the tear
that flows,
Down virtue's manly cheek for
other's woes. —Erasmus Darwin

None but the brave deserves the fair.
—Dryden

AT HOME AND ABROAD

By

T. D.

Helsinki was the venue of the celebrated Olympic games this year. All roads led to it; it became the cynosure of the world's eyes. What was the reason for the extraordinary interest which the games had evoked? Here is the explanation.

All Greek festivals were combined with contests of various kinds, because the Greeks thought that the display of manly strength was pleasing to the Gods. Thus, each city had its own athletic contests open only to its own citizens. But certain contests came to be so famous that that they were open to all Greeks. The contests included foot-race, chariot-race disc-throwing, wrestling and boxing. The victor received a palm or a crown of olive or laurel. The earliest and most important of the games were the Olympic games. These games were held in Olympia in the western shores of Southern Greece in honour of Zeus. The traditional date of their foundation is 776 B. C. They were held every four years. They expressed and stimulated the consciousness of kinship amongst the scattered people of the Greek race. From 776 B. C. they continued to be held till 393 A. D. when they were abolished under the orders of Emperor Theodosius I. The Olympic games of ancient Greece thus lasted 1200 years. No dynasty, no political institution, no system of society has lasted so long.

Fifteen centuries after the edict of Emperor Theodosius, the games were revived in a very different world, but with the same form and with the same purpose that inspired them in Greece long ago. With the active support of the Grreeks and the Greek Government, a Frenchman, Baron Pierre de Coubertin revived the Games. The first modern Olympic Games were held in Athens in 1896. What was the purpose of the revival? What gave the Games their astonishing vitality right through the rise and fall of Greece and Rome? The Olympic Games have never, either in ancient Greece or in modern times, served any material end. Neither money nor personal and national gain played any part in their foundation or in keeping them alive. The only prize was a crown of alive cut with a golden sickle from the sacred grove beside the temple of Zeus. It was the love of sport, the desire for athletic skill and prowess, the passion for preserving and promoting their racial oneness and cultural unity that brought the games into being. The same intellectual and spiritual forces led to their revival in 1896. Let Baron Coubertin speak on the subject. "The real free trade of the future will be to send our athletes of all kinds to all places where games are played. On the day that this free trade is accepted, a great step forward will have been taken in the sacred cause of peace." His words find an answering echo in our minds.

Never before in the history of this world has there been a greater need for the Olympic spirit than in our own days. Humanity stands poised on the brink of a precipice. Racial arrogance, social injustice, economic exploitation and imperial pride cast their ominous shadows on the future of Homo Sapiens. The ideal of 'One World' of which poets sang and prophets preached is still in the womb of the unborn future. If the human race is to ascend to the sun-lit heights of Truth, Beauty and Goodness, it can do so only by the Jacob's ladder of the Olympic ideal which emphasises faith and fairplay, fellowship and fraternity.

* * *

Community Projects are well under way. 55 projects have been undertaken so far. Each project would have under its jurisdiction about 300 villages. In 5 years, 500 projects would have been pushed through and about a lakh and a half of villages would be benefited

by them. There are about five and a half lakhs of villages in India and if in five years a fourth of them would be benefited, it would be a great achievement indeed. At this rate, within 10 or 15 years, the entire economic structure of the country would have been transformed and people would not be so much troubled by lack of employment, food and shelter.

This is the consummation which we most devoutly wish for.

* * *

In a letter to the people who would live in 2051 which was broadcast by the B. B. C., Lord Beveridge of the Social Security fame made the following observation: "I wish scientists would divert a little attention from splitting atoms to splitting human life. I would gladly give up a year now if I could have it in intervals spread over a few centuries. It is not that I want to come alive again to do something, but that I shou'd like to come again for a week every century to peep out and see what is happening."

This is curiosity in excelsis. Our Rishis were 'Trikala Jnanees' and could, by a mystical process, have a glimpse of the future. Modern clairvoyants resort to crystal-gazing to know what the future has in store for us. H. G. Wells would soar on the wings of fancy to see 'the shape of things to come'. But Lord Beveridge makes a novel request of scientists. Could or would they oblige him?

* * *

'Deutchland Uber Alles' has again become the National Anthem of West Germany. This German expression means:" Germany, Germany, above all in the world". We note this with concern and consternation. Who does not recall with horror the terrible consequences of the slogan of the 'chosen race' raised by Kaiser William II and Herr Hitler? Shibboleths like this breed jingoism which in turn releases the dark forces of war. A third global war would mean the doom of culture and civilisation. If the chancelleries of the world do not taboo tendencies which make for hatred and strife, woe be unto the human race! How true is the remark of the cynic: Man has learnt to swim in the water and to soar into the air, but he has not yet understood the art of living on the land!

* * *

Ex-King Farouk's favourite joke was: "There are only five kings in the world, four in the pack of cards and one in England." This joke means that while monarchy may disappear from other parts of the world, it will survive in England. It also means that the ex-king has understood why monarchy has become an enduring institution in England. But it is a thousand pities that he has not lived up to the ideal of constitutional monarchy of which the English King is so glorious a representative. His marriages, his divorces, his pastimes, his politics, his 200 cars and 2000 shirts made him a ludicrous figure in Egyptian politics. He was an amusing relic of an exploded past. General Naguib charged him with unconstitutional acts, viz, encouragement of traitors and bribers, mishandling Palestine war, complicity in the arms scandal etc, and demanded his abdication by 12 Noon on the 26th of Ju'y. His exit was pathetic but all anachronisms go out pathetically.

As the General says, his goal is a combined movement for the social and economic uplift of the Egyption people under constitutional monarchy. We wish more strength to his elbows in the new crusade that he has launched

* * *

Who does not know Dr. George Gallup? His public opinion polls have made him rightly famous. He once asked a cross-section of adult Anericans if they knew what was meant by the 38th Parallel, the Atlantic Pact, Chiang Kai-Shek, Marshal Tito etc. Only 12 per cent of them could answer his queries. This is the state of affairs in the U. S. A., a land covered by a network of libraries, newspapers, radios and T. V. sets. How about India? The less said, the better. Real democracy implies an informed and knowledgeable citizenry. A rapid diffusion of eduction is the crying need of the hour. Will our rulers take note?

* * *

Sir B. N. Rau, in one of his recent utterances, observed as follows: "I am accustomed to the atmosphere of the courts of law where counsel habitually refers even to his bitterest adversary as his 'learned friend'. If we could import the same courtesy of language and tolerance of thought into the debates of the U. N. O., we shall have taken the first step towards disarmament".

If a similar spirit could animate the proceedings of our Parliament and Legislative Assemblies, our public life would be sweeter and saner than what it is now.

* * *

Anti-Indian spirit is abroad in Ceylon. It requires moral courage of a high order for a minority to point the finger of scorn at the hysteria of the multitude. It is refreshing to come across the outspoken statement made by three clergymen belonging to different churches in Ceylon, urging recognition of Indians residing there as citizens. They are slaves who dare not be in the right with two or three. A determined minority has always made history. Did not the trial of Seven Bishops, who had opposed the despotism of James II of England, precipitate the Revolution of 1688, an outstanding event in English History? Did not Monk Savonarola oppose the antocracy of the Pope and liberate the forces of free thought?

* * *

A D. D. T. Factory has recently been set up at New Delhi by the the combined efforts of the Government of India and the World Health Organisation.

This but adds one more weapon to the armoury of Free India in her crusade against want and woe.

We record this thing, because, as a great historian put it, history should record not only the Battle of Blenheim but also the foundation of the Royal Society.

* * *

An eighteen-yeor old youth and cycle enthusiast started on the arduous task of non-stop cycling for 80 hours. After 20 hours of cycling he fell down from the cycle and died. His youthful energy and enthusiasm should have been dedicated to a better purpose. Mother India has no need for love's labour lost or much ado about nothing; she expects her sons to rise to the heights of constructive and creative effort.

* * *

Quite recently some of our intellectuals submitted a memorandam to the Government of India, urging that English should be given its due place in our curriculum. A wave of *jingoism had swept our country soon after the* achievement of independence, but opinion is veering round to the view that we shall be jettisoning English only at our peril. Let us remember that we said 'Quit India' to ***the English*** and not to ***English***. English is not a trident-bearing Rule Brittania, but a child of the Muses who has suffused the world with the sweetness of her language and the symphony of her literature.

* * *

The Fifth Anniversary of our Independence has come and gone. We celebrated with much eclat and enthusiasm, the Independence Day in our College under the presidency of Mrs. Nallamuthu Ramamurti. As with the ancient Romans, so with us, the day of triumph ought to be a day of rededication.

Five years is but a small period in a nation's history. But we have made a tremendous progress in the various sectors of life under the inspiring leadership of our great Prime Minister. In the international sphere, our reputation stands very high; a war-weary world turns to us for light and leading. At home, a relentless crusade is going on against the twin monsters of ignorance and poverty. Our Power Projects bid fair to transform our country at no distant date into a land flowing with milk and honey. Substantial as our achievements have been, we must recognise that a good deal more remains to be achieved. The Bible hath it: "The harvest is plenty but the labourers are few." Let us, then, respond to the clarion call of our illustrious Nehruji and co-operate, each in his own way, in the grand and noble task of building renascent India.

To me the meanest flower that blows
can give
Thoughts that too often lie too deep
for tears —WORDSWORTH.

LOVE ON THE TRAIN

By

M. K. S.

I had been recently reading the short-stories and novels of Guy be Maupassant. They were a find; for to my mind French life and morals had never before been depicted with such sweetness of touch and felicity of expression. What excited me in the works of Maupassant was the gusto and freedom with which French women plunged into a life of amatory excesses. With the craving of an oriental for sensations and with his equally typical ignorance of the exotic and subtle influence of love, I found myself one night in a baffling and tantalizing situation. I was seated in a third class compartment of the Trivandrum Express. Of course, I had reserved my seat. What a mockery of a reservation? I was wedged in between two corpulent old fogeys, a male and a female. The latter refused to vacate her seat though she was offered one on the opposite bench, where sat an elderly woman with her handsome young daughter. For a window seat in a train is too tempting to young and old to be surrendered. But I did not mind the old lady throwing her fourteen stone weight on me so long as I sat enraptured, devouring the beauty of the damsel opposite.

I can hardly find words to describe her charms. I wondered whether one of those delectable heroines of Maupassant had wantonly walked out of his pages to haunt and tease me. For I had been dreaming of his heroines night and day. The young girl who sat opposite to me gave back stare for stare. Her dark, liquid glances, her exquisitely fair and transparent skin, her chiselled features, her sensuous lips and the arch roguish smile that played on them cast a spell on me. I was irressistibly drifting into love. The old mother either was unaware of her daughter's pranks or watched them with a knowing disinterestedness.

I was a bachelor not past twentyfive. I should have married like all other bachelors of my class, who submitted to the inevitable. As every one knows in our society the choice is made by the parents or in their absence by equally officious relatives. Husband and wife are mated like yoke-animals. Love does not enter into the calculations of the sponsors or inspire the conjugal relations of the married couple. In short western notions of love and courtship have not got into currency with us and remain still remote as matters of bookish interest or pictorial fascination on the screen. But I was determined to taste the forbidden fruit. And an edge had been set to my appetite by reading the glowing descriptions of the elemental passion by the French artist I knew that it required two to make love, and that it acted reciprocally if the ferment aroused was genuine. And that it was more of the heart than of the head. Of course, I had waited for some time to experience this heady sensation. But no opportunity had come my way.

The railway experience appeared a god-send. The stage was set for love. I did not shrink and the girl too seemed to throw herself and get into the love-game. She covered me with her seductive sidelong glances. Her winning smiles caressed me into the vain belief that I had made a sure conquest of her heart, rather her soul. Mischievously she would force her mother into conversation with her eyes fixed on me all the time. I for my part did not choose to be a silent spectator. Casually I joined in their conversation, as it happens in trains addressing my words to the mother. I was elated by the rapid progress I was making towards my goal I had scaled the outer ramparts and reached

the fortwall. In fact, the gates were open. I had only to dash in and grab the prize. What a lucky mortal I was! The gods seemed to conspire with my good fortune. The object of my adoration was exploding into peals of silvery laughter evidently at the scene presented by the fat woman by my side. The cool breeze at the window had lulled her into sleep. Her head was drooping on the window ledge. She was blowing her breath like a whale. Being in close proximity I felt I was being sucked towards her every time and again blown off. The pretty girl did not fail to notice my predicament, which made her giggle more charmingly than ever. My distress however was ephemeral. The next moment I experienced a gentle pressure on my right foot which rested under the seat opposite. It sent an exhilarating thrill through my entire anatomy. I looked down. Behold her dainty little foot was resting on mine and exerting a gentle pressure! I wondered whether I was in dream-land or in a railway carriage in dalliance with an overpowering charmer. I did not ignore her advances. My foot also played with hers. Most of our fellow passengers were wrapped in sleep. As they could not stretch themselves, they sat up and dozed; their bodies were twisted and their heads were tilted at odd angles. The girl's mother crouched in her seat and was fast asleep supporting her head on her daughter's lap. So we were the only two occupants of the compartment wide awake and deeply engrossed in the love-game. The only other passenger who kept awake was an old man, evidently a sufferer from asthma. He sat at the other window with the shutters put up and his chest heaving and wheezing like a pair of bellows.

It was midnight. The Express had left Vridachalam. It was picking up speed and racing towards the next junction i.e. Trichy. From the swinging motion of the train and from the noise of the wheels on the track one could gauge the speed to be anywhere between 40 and 50 miles per hour. Actually I was in tune with the train for my love-affair was progressing at the same accelerated pace. Surprisingly enough a queer thought darted through my mind. Suppose my love-affair should go off the rails like the train! Before I could think the next thought, I was flung off my seat; there was a violent grinding of brakes and the compartment was plunged into total darkness. I should have smashed my head on the wooden panelling opposite, and love would have been jolted out of me for all eternity. But fortune smiled on me. For I found myself nestling in the warm bosom of my 'lover', a pleasure I had not bargained for even in the most sanguine moments of my dalliance. And she in fright had thrown both arms round me holding me in a tight embrace. I did not bother in the least as to what happened to the train so long as my heart was beating against my beloved's!

It was true that my carriage yet stood on the rails. Only the occupants had fallen foul of each other like the contents of an inverted bottle. They were making hideous noises in the darkness as though they were faced with imminent death. But I was in an elysium insensible of the tumult and danger that beset me. Emboldened by the ecstatic embrace, I reached for her lips and taking her head in both hands imprinted a smacking kiss on them in the hope I was setting the seal on our mutual love. But horror of horrors! Once again I was hurtling through the air. The girl no doubt had shaken me off as one would a coiling reptile. She had acquired more than a man's strength in her terror. I hit my head on the wooden panel on my side with a bang and miserably slumped into my seat. Meantime she had started screaming like mad. This aggravated the confusion and panic in the compartment.

Suddenly the lights in the compartment blazed forth. While it brought a world of relief to my fellow-travellers, it blacked out all my hopes and joys. For the girl was actually pointing to me and saying I had molested her in the darkness. I was in jitters. My limbs began to shake abominably. My head was reeling and speech would not come to me.

Everyone in the compartment noticed my confusion and read the 'guilt' so plainly writ in my face, which was white as a sheet of snow. The girl's mother, who was lying huddled up on the bench opposite, sprang at me like a hyæna in fury. Her fangs gleamed before my eyes and her eyes flashed. She rained on me a torrent of curses and abuses that I longed for the earth to open and swallow me up. Never before I had been outraged and insulted publicly in this manner. I hung my head in shame. The old lady's fury seemed to abate for a while. Perhaps she was exhausted. But my neighbours took the cue from her. In turn they lashed me with their sharp tongues. They called me villain and scoundrel and a tarnisher of woman's chastity. The peak of their righteous indignation was reached when they ordered me out of the compartment. I was utterly disgusted with myself and was even on the point of fainting. However I rallied my strength and made a supreme effort to collect my luggage. Like a beaten dog sneaking out with its tail between its legs, I quitted the compartment amidst the jeers and sneers of the occupants I did not dare to look back. Of course, the girl had lapsed into silence. And the demon of love that had possessed me before, had been completely exorcised out of me. I felt a sort of numbness in the place of that paradisical sensation that virtually had turned my head.

I opened the door of the carriage and jumped out 'not' caring where I landed. Of course I was aware that the train had come to a halt in an out of the way place. Having regained my self-possession, I tried to investigate the causes of the mishap to the train. Excepting for the feeble illumination of the electric lights in the train, it was pitch dark all around. But I saw people moving in the darkness. I thought they were passengers. And when I took a few steps forward, I was surrounded by half a dozen men with masked faces. At once I knew that it was a holdup. No doubt I was helpless. Besides I was scarcely in a frame of mind to offer any resistance. The robbers relieved me of my luggage, my purse and wrist watch and then climbed into the compartment I had left. Immediately I heard the girl screaming more hysterically than ever. The next moment I saw her jumping crazily out of the train. She was now running towards me. In the feeble light of the train she made me out easily. Of course I pitied her in spite of the cruel blow she had dealt my hopes. But I could do nothing to save her. For the robbers were close on her heels. Soon they surrounded her. Excepting her *tali*, they stripped her of all her jewels down to the nose screw. It all happened in my presence. And she was looking in my direction all the time, perhaps cursing me for my apathy and stony silence. She must have probably come to the conclusion that I was getting it even with her. I did not at the moment mind her forming that opinion of me. For she had turned to gall and wormwood the sweet affection I had cherished for her. The dacoits luckily did not molest her. In fact they cleared off with their booty immediately, so that we were able to resume our journey till we reached the next station. The girl had got back to her mother, who was dying with anxiety on her behalf. And I had found a place in another compartment.

Reaching the next station we unfolded our woes to the station-master and others, who came solicitously enquiring about the happenings. Of course my little grief namely the way I loved and lost was drowned in the ocean of complaints that poured from a hundred throats. Not that I wanted to give publicity to the disastrous love-affair in the train. But sometimes my heart was very near bursting with tragic sorrow and dissillusionment that I wanted a vent. So when the under-guard came to me enquiring what I had lost in the holdup, I told him rather cynically I had lost my heart. This rattled him more than a derailment would have done. He looked at me quizzically and wanted me to explain. I plunged straightaway into an account of the romantic tragedy in the train. I considered it no less-in which I had figured as a hero. Hardly had I finished, the guard moved off, a sly smile lighting up his face. And I was left wondering whether the world had gone crazy or I had been fooled by Maupassant !

ROMANCE IN THE MERCHANT OF VENICE

By

M. K. S.

The Merchant of Venice is no doubt a romantic comedy. Yet it is classified more often as a tragicomedy. For the tragic element in it over-shadows the romantic. Of course comedy triumphs at the end, and wedding bells too are heard. Nevertheless, *The Merchant of Venice* cannot be classified with romantic comedies like *As You Like It Much Ado About Nothing and Twelfth Night.* In the latter the love element dominates, which is the essence of romance. Besides we never breathe the oppressive atmosphere of tragedy in any of them.

Romance in *The Merchant of Venice* occupies a secondary place, because the hero Antonio, is no lover. We may sympathise with Bassanio in his attempts to gain the love of Portia. But any suggestion of love so far as he is concerned is poohpoohed by him, to wit.!

Solanio: Why then you are in love.

Antonio: Fie Fie!

Secondly the Jew, a tragic figure strides the stage like a colossus. His sufferings and outbursts, his vengeance and disgrace occupy so much of the play, that comparatively little place is given to love, so that romance gleams only like the silver lining to a cloud.

The twin stories of the lovers, Bassanio and Lorenzo go to make *The Merchant of Venice* a romantic comedy to a large extent. Bassanio's love-making has all the glamour of romance. The Princess of Belmont dwells in a region, whose geographical boundaries are not marked. Belmont, like the forest of Arden in *As you Like It* or Illyria in *Twelfth Night,* is a creation of the poet's fancy. Naturally, it is an adventure to reach it. And to win the hand of its mistress, Portia, is a more exciting, if not difficult adventure. The Princeof Morcco describes the journey that lovers make to Belmont in a truly romantic vein:

" From the four corners of the earth they come
To kiss this shrine, this mortal breathing saint
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as thoroughfares now
For Princes to come view fair Portia "

Perhaps Bassanio, the most favoured lover of them all, gives us the most enchanting description of the Lady of Belmont. We are at once transported by him into a world of adventure, heroisom and mystery:

" For the four winds blow in from every coast
Renouned suitors, and her sunny locks
Hang on her temples like a golden fleece
Which makes her seat of Belmont Colchos, strond,
And many Jasons come in quest of her."

So Bassanio out-Jasons the Jasons in the lightning conquest he makes of the lady's heart and mind. Portia has only to look on him to love him. Bassanio makes a happy confession:

"I did receive fair speechless massages. Sometimes from her eyes" that is really the beginning of love, if not the beginning of romance. Portia hails the approach of Bassanio as the advent of 'Costly Summer'. In other words he brings with him glorious sunshine, the lingering perfume of flowers and the day-dreams of lovers which are often associated with summer. Bassanio's appraisal of Portia is equally warm and vivid. Really he is describing the portrait of Portia as contained in the lead casket. But every word applies to the original:

" What demi-god hath come so near creation? Move these eyes?

Or whether, tuding on the balls of mine seem they in motion? Here are sever'd lips parted with sugar breath, so sweet a bar should sunder such sweet friends. Here in her hairs. The painter plays the spider, and hath woven. A golden mesh to entrap the hearts of men."

Turning to the love story of Lorenzo and Jessica, it has the thrill and allurement of an escapade. There is an antithesis between Bassanio's love-making and Lorenzo's. One makes advances to a woman tied up in her home by the inviolable decrees of a dead father. The other elopes with a girl who breaks all fial bonds to taste the joys of unfettered freedom and love. Unlike Bassanio and Portia, who are weighed down by cares as soon they decide on matrimony Lorenzo and Jessica are eternally young and fresh lovers sporting in the starry realm of ethereal music and elfin moonshine.

JOHNSON AND THE THRALES

By

M. K. S.

Johnson loved to make friends. Naturally he had the largest number of friends. They belonged to both the sexes, and were drawn from all classes and ranks. Two of the most distinguished friends of Johnson were Mr. and Mrs. Thrale. They played a very important part in his private life. Because of their intimate association with him, they have also become immortal in English literature.

Mr. Thrale was one of the most eminent brewers in England. He was a member of Parliament for Southwark. He had inherited the business from his father. It was so flourishing that he was not prepared to quit it even for an annuity of ten thousand a year. Actually when Thrale junior died, he left his daughters the immense fortune of £135000. Mr. Thrale was also fortunate in his wife. Mrs. Hesther Thrale was a lady of Welsh extraction, of lively talents improved by education. It was she who had heard of the literary celebrity, Johnson, and wanted to make his acquaintance.

Accordingly Johnson was introduced to the Thrales by a common friend, Mr. Murphy. He had spoken highly of Johnson to Mr. Thrale. So an invitation to dinner was extended to Johnson. The Thrales were so pleased with Johnson, and Johnson in turn was so flattered by the reception that they became intimate friends soon. Johnson was invited again and again to the house of the Thrales until he became one of the family. An apartment was reserved for him in their house at Southwark and also in their villa at Streatham. Of course Mrs. Thrale was attracted particularly to the conversation of Johnson. But she had other reasons too for keeping Johnson as a permanent guest in her house.

Johnson, solitary as he was, found happiness in the house of the Thrales. He had a sincere esteem for Mr. Thrale. He found him a man of excellent principles, a good scholar, well-skilled in trade and of a sound understanding. In short Mr. Thrale represented the plain independent English Squire. When people said that Mr. Thrale was inferior to his wife, Johnson immediately contradicted it. He pronounced his opinion that no man was more master of his wife and family than Thrale. It was a mistake to suppose that she was above him in literary attainments. She was more flippant. But he had ten times her learning. He was a regular scholar. And her learning was that of a school boy in one of the lower forms. Mr. Thrale was tall, well-built and majestic in appearance. Mrs. Thrale was short, plump and brisk.

Mr. Thrale gave his wife a liberal allowance, which enabled her to entertain her friends lavishly. Therefore Mrs. Thrale was privileged to have Johnson as a permanent guest. In fact her vanity was flattered by the attention of so celebrated a man. Johnson found a second home under the roof of the Thrales. All the comforts and even the luxuries of life were lavished on him. His melancholy was diverted. His irregular habits were corrected. For the Thrales led a regular and well-ordered life. He was much respected and loved by them. Johnson was made cheerful particularly by the vivacity of Mrs. Thrale's literary talk. Thefore he took pains to please her. Johnson met a number of celebrities at the house of the Thrales. Conversation with them gave him the supreme pleasure, and also made him shine as the prince of talkers at the dinner table. For about sixteen years Johnson was lionised by the Thrales. At last Mr. Thrale died, and Mrs. Thrale's friendship for Johnson cooled down. In fact Mrs. Thrale married an Italian music master named Piozzi, and this broke up her household. Johnson left the home of the Thrales for ever, a sadder and wiser man.

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The Circumstances in which "The Rime of the Ancient Mariner" was Published

By

M. Sreeramulu, M.A. L.T.

Wordsworth and Coleridge published in 1798 a volume of poems called 'Lyrical Ballads'. The Rime of the Ancient Mariner contributed by Coleridge was one of the many poems included in this epoch-making book. The outstanding feature of this collection was a deliberate and definite break with the artificial poetry of the 18th Century. The 18th century poets had made use of a highly artificial poetic diction. Their poems dealt with the trivial and commonplace affairs of daily life. They modelled their poems on the classics. They cared more for beauty of form than for beauty of thought or feeling. Wordsworth and Coleridge wished to change this poetic tradition of the 18th century. Wordsworth, in particular, was convinced that the languge of ordinary conversation, suitably modified, should be the language of poetry. Besides as a poet he had the highest regard for the dignity of man as man. The beauty of nature appealed to him and he felt that human feelings could be best studied in humble folk living and working amidst the beautiful objects of Nature. Further Wordsworth tried to depict the intensity of human feelings in the poems dealing with humble life. Thus Wordsworth cared more for thought and feeling than for mere beauty of form. He felt a sense of awe and mystery in the presence of the mighty forces of Nature. The life of man in the midst of Nature, his joys and sorrows, his successes and failures stirred his imagination. So we can say that the 'Lyrical Ballads' ushered in the Romantic Revival.

'The Lyrical Ballads' was a series of poems of two sorts. In one sort subjects were chosen from actual life. The characters and incidents had been found in the village and its neighbourhood. Wordsworth wrote this class of poems. His object was to give 'the charm of novelty to the things of everyday' and to direct the mind's attention 'to the loveliness and wonders of the world before us.' In the other sort of poems written by Coleridge the incidents and agents were in part supernatural. He tried to make the situations in the poems appear real by means of dramatic truth. In other words the feelings and emotions of the persons concerned in the poems would make the situations appear real. In pursuance of this plan Coleridge contributed 'the Rime of the Ancient Mariner' to the 'Lyrical Ballads.'

Coleridge's intention was to base the Poem on a dream dreamt by a friend of his named Cruikshank. In this dream the chief figures were an old sea-fearing man and a spectre-ship. Coleridge was to a certain extent indebted to Wordsworth for the composition of his poem. It was Wordsworth who suggested that the mariner should commit a crime for which he could be made to suffer. Wordsworth had read in a book of voyages by Shelvocke of a seaman killing an albatross. So he suggested that the ancient mariner might be made to kill the same bird. Further he suggested that the Spirit of the South Pole protecting the bird could then be represented as taking revenge on the mariner for his cruel deed. Wordsworth himself has said that he had nothing more to do with the composition of the Poem. However, we see that Wordsworth introduced a moral into the poem which would otherwise have been purely a dream.

The original planning of the poem and its final execution were entirely Coleridge's. He took some months to write this poem and in the end it turned out to be a masterpiece. This poem is a vision which records real experience. From the moment when the

ancient mariner stops one of the wedding guests, holds him with his glittering eye and begins his story of strange experiences out at sea to the moment when the mariner concludes saying that he gets relief from mental agony only by narrating his story, the reader's attention is held. Even the reader comes under the strange spell cast by the mariner's eyes. Just as the wedding guest could not choose but hear so also the reader cannot choose but read on. The poet presents his details with consummate skill. Each picture is carefully worked out. Some of the strangest happenings ever recorded in poetry are presented by the poet. A strange spirit takes revenge upon the ancient mariner for killng a bird. The spirit follows the ship of the mariner at a depth of nine fathoms. All the companions of the mariner die of drought one by one. Still the mariner remains alive. He passes through gruelling experiences. The ship is steered by the dead bodies into which strange spirits have entered. In spite of such strange and mysterious incidents the poem does not appear fantastic. It even appears real because the central figure in it is a human being. In fact this human element grips the attention of the reader to the last. So we can say that Coleridge succeeded in what he attempted to do, namely to make even the supernatural appear real by means of the feelings and emotions aroused by the situations in his poem. In other words he has achieved 'a willing suspension of disbelief' on the part of his readers which is the truest test of imaginative poetry.

QUIZ

Science—

(a) What is the latest discovery of Sir C. V. Raman?

(b) What is B. C. G. Vaccination?

(c) What is Radar?

(d) How is a Helicopter worked?

(e) What is the 'Iron Lung'? How is it used?

(f) What are Flying Saucers?

Geography—

(a) What does T. V. A. stand for?

(b) Where is the Dead Sea? Why was it so called?

(c) How can wood be transformed into clothes?

(d) Which is the biggest inland lake in the world?

(e) Where is the midnight sun seen?

(f) What is 'Sardinia'?

Literature—

(A) Name the authors of the follgwing books:

(1) "Sorrows of Satan"

(2) "The world at the end of its tether"

(3) "Murder in the Cathedral"

(4) "Catriona"

(5) "Westward Ho"

(6) "A pair of blue eyes."

(B) Where are the following characters found?

(1) "Caliban"

(2) "Beau Tibbs"

(3) "Ajatasatru"

(4) "Bully Bottom"

(5) "Dr. Watson"

(6) "Sabapathi"

(C) Where are the following lines found:

(1) "Handsome is that handsome does"

(2) "After life's fitful fever he sleeps well"

(3) "How can Satan cast out Satan?"

(4) "For fools rush in where angels fear to tread."

(5) "The old order changeth yielding place to new.

And God fulfils Himself in many ways."

(6) "Truth is stranger than fiction"

Comparative Study of the Two Essays, 'The Trumpet Club' and 'The Spectator Club'

By

M. Sreeramulu, M.A., L.T.

Steele's claim to immortality rests chiefly on his essays contributed to 'The Tatler' and 'The Spectator', two journals which he edited jointly with Addison. The careers of these two famous men were inextricably wvoen together and they represented the intellectual life of the reign of Queen Anne. There can be no doubt that their essays form a body of literature which is unique. Steele and Addison endeavoured "to enliven morality with wit and to temper wit with morality". They introduced to the public of the day a kind of reading matter such as had never come in their way before. By means of gentle irony they attacked the prevailing, fashionable vices. In fact these two friends attempted to root out ingnorance and folly from the minds of the people of great Britain. As Addison said in one of the spectator papers they desired to bring "Philosophy out of the closets and libraries, Schools and Colleges, to dwell in clubs and assemblies at tea-tables and coffee houses." Of the two Steele was the first to take the imtative but Addison was more capable than his friend in holding the attention of the reader. Steele, however, was a natural, imaginative essayist. So, he was able to provide his readers with entertainment that pleased their imagination without offending their sense of decency or their religious instincts.

'The Trumpet Club' was first published by Steele in 'The Tatler.' All the members of the club except the author are imaginary characters. As the name of the club suggests, the members 'blow their own trumpets.' For instance, Sir Jeoffery Notch, the oldest member, takes a pleasure in talking about his game cock, gauntlett, and the war veteran, Major Matchlock, proudly recounts the many battles, in which he has taken part. In fact Steele is able to hit off the characters of these members with the utmost economy of words. However, there can be no doubt that 'The Trumpet Club' is only a first attempt, for the Club members are not described in detail and they are not so real and life-like. Steele comes into his own in 'The Spectator Club.' The characters in the essay appear to be drawn from life. We know all about their manners, their ways of life, their eccentricities and even their turns of expression. In fact it is easy to imagine from the descriptions of the members of the Spectator Club what kind of men belonged to society in Steele's time. Moreover, there are one or two character sketches in the essay which have made Steele immortal as an essayist.

Now to compare some of the members of the Trumpet Club with those of the Spectator Club. The oldest member of the Trumpet Club is Sir Jeoffery Notch, a nobleman, who has squandered all his wealth on horses, hounds and game cocks. He tells his fellow-members all about his game cock whenever an opportunity arises. Having run through all his wealth he considers himself an unfortunate man and calls every one else who prospers an upstart. This is of course a humorous description of an English country gentleman but it must be said that it lacks individuality. The description of Sir Roger de Coverley in the Spectator is a refreshing contrast. Sir Roger too is a nobleman. He has been a beau in his youth. No one doubts his courage for he has fought a duel on his first visit to London and kicked a notorious fellow named Bully Dawson for calling him youngster. However, after being rejected by a perverse beautiful widow, he remains a bachelor and does not

take care of his appearance. He has many peculiarities but as they arise from his good sense he has no enemies. In fact Sir Roger is a most lovable man. Men and women, young and old, love him and are fond of his company. His servants are contented and his tenants prosper. Besides he discharges his duties as a justice of the quorum with great credit. Such is the account of Sir Roger given by Steele. Without a doubt Steele has created a character who will be remembered by his readers for all time. Again in 'The Trumpet Club' we read of a bencher who has learnt ten distichs from 'Hudibras' by heart and quotes then all every night at the club. In 'The Spectator Club' too there is a lawyer, who is a member of the Inner Temple. This Templar has taken to the study of the law only to please his whimsical father. He is more interested in books written by classical authors than in books on law written by eminent judges. In short he studies the laws of the stage instead of the laws of the land. The Templar is a lover of books and a dramatic critic. The time of the play is the hour of his business and the actors try to please him whenever he is present in the theatre. Thus, while the bencher is only sketched vaguely, the Templar is described in great detail. We are aware of his tastes and know his interests. In fact we can easily imagine what kind of man he would have been.

There is no doubt some similarity between the characters described in 'The Trumpet Club' and 'The Spectator Club.' Sir Jeoffery Notch, the bencher and Major Matchlock in the former correspond to Sir Roger, the Templar and Captain Sentry in the latter. However, there can be no question that 'The Spectator Club' is a great improvement on 'The Trumpet Club.' The members of the Spectator Club are typical representatives of the eighteenth century. The jovial country squire, the scholarly Templar, the wealthy merchant, the modest captain and the gay gallant are all drawn from real life. Among these the baronet and the gallant are outstanding. They have made Steele immortal. They seem to be characters in a novel. It is for this reason that Steele is considered to be not only a great essayist but also the forerunner of the famous English novelists of the eighteenth century.

AHIMSA OF GANDHI

By

K. S. Narasimhan, M.A.

In popular usage, the word 'Ahimsa' or nonviolence simply means avoidance of injury to others. It implies peacefulness or pacifism. But to Gandhi the word meant much more. With him it was a positive force, rather, an all-embracing force of love, which transformed everything it touched. The opponent was weaned from error by love and sympathy; the potent instrument of love transformed the offender by converting his very being. It is no wonder then that the sermon on the mount had such an irresistible appeal for Gandhi. The words of Christ "whosoever shall smite thee on thy right cheek turn to him the other also. And if any man take away thy coat let him have thy cloak too", delighted him in no small measure.

The complete absence of bitterness against the wrong-doer was born of a realization that it was the sin that must be hated and not the sinner. Gandhi viewed man and his deed as two distinct things; he held that a system might be resisted but that its author should be pitied. That is why he forgave the Whites in Durban, who assembled to lynch him; and he forgave also those who mauled and beat him on another occasion in South Africa. This attitude is equally clear in his dealings with the Asiatic Department in the Transvaal. He found this department extremely autocratic and corrupt. But, though he had often to fight with the department and use strong language against it, he remained quite friendly with the officials.

Even as a boy Gandhi realized what 'Ahimsa' could achieve. When he was fifteen years old, he stole a bit of gold. But he soon deeply regretted his sinful act. He therefore confessed it to his father. He thought that his father would become angry and punish him severely. But the reaction was something very different; his father shed tears of love and forgiveness. This was a touching lesson in 'Ahimsa' to Gandhi; his father's love completely purified him. Gandhi was never more guilty of such transgressions.

But then Gandhi could feel nothing more than a father's love in it. It was when he grew up that he realized the full significance of 'Ahimsa'. In the political field he succeeded through his Satyagraha movement. It was successful because 'Ahimsa' was an essential attribute of it; there was no malice or falsehood or hatred attached to it. He denounced bitterly the use of force to achieve political ends. He considered a Satyagrahi as one pledged to non-violence. Therefore, when he found that people indulged in acts of violence in Ahmedabad and other places, he suspended Satyagraha. At Champaran too, it was through his unshakable faith in 'Ahimsa' that he rescued the peasants from the tyranny of the planters. Mr. Douglas MacArthur, then supreme allied military commander in Japan, paid a high tribute to this ideal of Gandhi. Mr. MacArthur said that, if civilization should survive, all men must adopt Gandhi's belief that the use of force in resolving disputes would lead to self-destruction. In other words, he advocates Gandhi's ideal of 'Ahimsa'.

Gandhi made tremendous achievements in the political and social spheres. His guiding principle in all these was 'Ahimsa'. But, as already indicated, this principle was more than a mere political or social expedient; it was a religion with him. He considered that perfect renunciation was impossible without perfect observance of 'Ahimsa': and to him renunciation was the highest form of religion. If 'Ahimsa' was a religion with him, it was also the means for the realization of God. To him there was no other God than Truth and the only means for the realization of Truth was 'Ahimsa'.

The beloved father of our nation is no more. But we may say with Sjt. Jawaharlal Nehru "the light that has illumined this country for these many years will illumine this country for many more years, and a thousand years later that light will still be seen in this country, and the world will see it and it will give solace to innumerable hearts".

THE ANCIENT MARINER--A DREAM FANTASY

By

T. K. Sudhindran, B.A. (Hons.)

The Ancient Mariner stands as one of the greatest achievements in the realm of romantic poetry. The poem is unique. It stands in a class by itself. Even though Coleridge uses only simple words, the effect he produces is profoundly artistic and enchanting. Reading it is like transporting ourselves into a magical world where strange and mysterious things happen, where human beings are under the spell of forces that are beyond their comprehension and understanding.

The poem is essentially romantic. For a true appreciation of the poem we have to approach it in a spirit of "willing suspension of disbelief". We must submit ourselves to the magic of the poet. If we for the time accept the strange happenings in the poem as probable, the poem gives us greater interest.

There is an air of mystery about the many things that happen in the story. The spectre-ship, the characters, Death and Life-in-Death, the Divine Forces that exert their influence over the ship and the crew, even the way in which Nature is made to react in different ways-all these are strange and mysterious. At one stage after the killing of the bird, the sea is becalmed and the ship stands "like a painted ship upon a painted ocean". After the Ancient Mariner began to love the other creatures of God, Nature blesses him with a downpour of rain. We do not know who the Ancient Mariner was or to which place he wanted to sail. All these are left vague. Thus many things combine to give the poem its atmosphere of enchantment and mystery which is its characteristic quality.

To a great extent, the success of Coleridge lay also in making the improbable appear probable. The story has no doubt the quality of a dream or a fairy tale. There is the extravagance and the adventure which go with the romantic spirit. Still it is not absolutely fantastic or impossible. Even though the Ancient Mariner belongs to no age, he does not lack human interest. The feelings he has, the experiences he undergoes and his reactions under different circumstances are all essentially human.

According to the role Coleridge took in the 'Lyrical Ballads' his function was to make the supernatural appear real whereas Wordsworth's mission was to treat ordinary subjects in a poetical way. Coleridge does succeed in giving a semblance of reality to the supernatural element in the poem.

Even though Coleridge takes us to a world that is thrillingly different from our world he does not fail to face the problems of life. In spite of its atmosphere of mystery and enchantment the Ancient Mariner deals with a fundamental problem-sin and repentance. The Ancient Mariner having killed the bird is truly and justly punished. Poetic justice is thus achieved unlike a pure fairy tale.

Even though Coleridge does not give many details about the Ancient Mariner he impresses us with a strange sense of reality. With his long beard and glittering eye he appears to be like a man from the distant past who could have experienced strange things earlier in his life time. He narrates his story with an earnestness and sincerity that appeal to us. He has an old-world honesty and straight forwardness about him.

The poet uses the mediaeval machinery. The whole poem is mediaeval. There are many acchaisms in the language used even though Coleridge retained only some in the second version. The events appear to have taken place in the nediaeval times. Many strange

things have taken place in the past. We thus compare it with the mediaeval poems. The middle ages have attracted many poets and to Coleridge it was dramatically necessary to be fascinated by it.

The whole story is presented to us indirectly through the medium of the Wedding Guest. We watch his reactions when he listens to the story. Just as the Wedding Guest is under the spell of the Ancient Mariner we surrender ourselves completely to the magic of Coleridge.

In what way does Coleridge introduce the supernatural? The marvellous is brought in very carefully. It is introduced only when we are transported from all familiar geographical limits. When the ship starts on its voyage everything is normal. The weather is clear. The familiar objects like the kirk, the hill and the lighthouse top are all near. The ship goes further and further. It is confronted with mysterious forces when it reaches the region where the ice-bergs crack with sounds like those we hear in a nightmare and where the heavy mist and snow cloud their vision. There is no familiar landscape around them. There are no shapes or figures they can recognize. They are in an unfamiliar world. It does not happen suddenly. We are step by step acclimatised to his magical world that is different from the world of reason and experience.

The success of Coleridge lies in his giving to the all incidents in the story the harmonious unity of a probable experience. He thus makes the romantic appear probable. The scenery, the music of the language the suggestive quality of the images used, the brief and appropriate descriptions of nature, the indirect and psychological way in which the narrative is unfolded, the mysterious happenings in the story-all these are blended to produce an effect that is unsurpassed. The poem maintains throughout the same high level of excellence. There is not a point where the interest of the story weakens. There is not a single weak line. Even though it may be a bit too long as a ballad it still is a spirited poem written in simple language, in short stanzas with a story that is graphically narrated. It thus possesses the qualities of a ballad.

The final words of the Ancient Mariner have brought forth much criticism. Critics feel that the moral is too pronounced and accuse the poet of direct didacticism. But those are the words of the Mariner who is a pious and God-fearing man. It is not a mere moral. It expresses a truth that is as profound in its meaning as the " blue of the heavens ". There are some others who say that the Ancient Mariner has no distinct character because he does nothing. Even the shooting of the bird was an accident. But the Ancient Mariner is interesting not on account of what he does but on an account of what he suffers.

Any great work of art is to be judged by the integral total impression it creates. The artistic effect produced by the poem as a whole is one of completeness. There is perfect unity of impression. The poem is flawless and it has a permanent place among the works of all time.

AN ESTIMATE OF OLIVER CROMWELL

By

P. Natarajan, B.A.

Introduction—

Cromwell occupies a unique position in English History. A Huntingdonshire squire's son, he was descended from a welsh nephew of Thomas Cromwell, Hentry VIII's Hinister. Like all great heroes of history, he felt he had a mission to perform in the world. As a standard bearer of liberty, as a soldier, as a statesman, he ranks among the some of the memorable figures of history'

As a champion of liberty—

He started his career as a champion of Parliamentary liberties. During the reigns of James I and Charles I, there were certain outstanding leaders in the Parliament whose sleepless vigilance struck terror into the hearts of the early Stuarts. They were Charles Eloot, Pym, Wentworth and Hampden. To such an illustrious company, Cromwell belonged. He was one of the authors of the petition of Right, which, along with the Magna Carta, and the Bill of Right, has been hailed as the Bible of English constitution.

As a Soldier—

It was an easy transition for him from leadership in the Parliament to Generalship of an army. When war broke out, he had sat in Parliament. He criticised generals like Essex for the way in which the war was carried on. Being a practical man, he wanted to reorganise the Parliamentary army. Therefore he persuaded Parliament to accept a scheme for reorganising the army called the New Model. By this scheme, the army was well-paid, well-disciplined and commanded by capable officers It is because of this well-trained army, Cromwell and Fairfax won a decisive victory at Naseby over the Royalist forces. Hence Clarendon rightly observes " the king and kingdom were lost at Naseby". Parliament also passed the Self-denying Ordinance by which all members of Parliament, whether Lords or Commoners. were forced to resign their posts in the army. This eliminated Essex and the other half-hearted Generals. It might be correctly said that he was the architect of the final victory of Parliament over the king. His skilful generalship was equally evident in the manner in which he crushed the risings in Scotland, and Ireland against the regime which he had set up.

In the Parliament there were now two parties called Presbyterian and Independent. The chief dispute was about the form which the Government of the church was to take. In Parliament there was a Presbyterian majority. Therefore they established a Presbyterian system of Church in England by an Act in accordance with the Solemn League and Covenant. However Independents were stroger in the army. Cromwell, a member of the Independents, wanted that each order must have the freedom to govern itself. The result was a fierce contest between Parliament and the army. At this tense moment, Parliament foolishly and unjustly disbanded the New Model Army withour paying arrears. Charles was hand and glove with the Presbyterians. He also turned a deaf ear to Cromwell's Heads of Proposals. Thus the seeds for civil war were sown by the king himself Therefore Independents resolved to oppose the king tooth and nail and also decided " to call Charles Stuart, that man of blood, to account for the blood he has shed". One hundred and fifty Presbyterian members were removed from the Parliament. It is commonly known as Pride's Purge (1648). Ninety nine Independent members formed the "Rump" to support Cromwell and it was called the Commons of Long Parliament. A " High Court of Justice" was set

up to try the king and accordingly on 30th January 1649 Charles was be headed outside Whitehall Palace. Cromwell justified the execution of the king, declaring that it was a "cruel necessity".

Cromwell as an Administrator—

Putting aside the claims of the son of the dead king, Charles, Prince of Wales, the Rump or the Commons of Long Parliament resolved that henceforth England should be a common wealth or Republic, ruled without a king or House of Lords. Thus it sounded the death-knell of Monarchy and the House of Lords. The new Government of 1649 consisted of a council of State and Parliament.

(i) *Home policy—*

First Cromwell wanted to rule the country by the help of men of strong Puritan views. Therefore he convened an assembly of earnest puritans known as Barebone's Parliament. It was no real Parliament, since its members were not chosen by the people but by Crom-Cromwell. It proposed many reforms which were attacked by all parties. Thus this first experiment was an utter failure as it consisted of men who had reforming zeal but lacked administrative experience. Therefore it is sometimes called Little Parliament.

Now Cromwell and the officers brought out a scheme to govern the country. This scheme written in black and white, was called the Instrument of Government. By it Cromwell was made Lord Protector. He was to share power with an executive council of 21. He was very much like a king though he had not the name of king. He was to be assisted by a Parliament or legislature consisting of a House of Commons and representing 375 English, 25 Welsh, 30 Scottish and 30 Irish members. But earlier Parliaments had represented England and Wales alone. Cromwell'e Parliaments consisted of members from Ireland and Scotland. His idea was to have only one Parliament for the British Isles.

The Protector was vested with power to summon Parliament, to veto any of its Acts which ran counter to the principles of the constitution, to dissolve it after it had sat for five months. The power of the Protector was limited in the sense that his executive powers were divided between the council and him and that Parliament could alone grant him extra money over and above the sum allowed to him. But in fact with the Army behind him, he was the real power. His Parliaments quarrelled with him almost as much as the Parliaments of Charles I had quarreld with the King. Cromwell first refused to admit newly elected members into Parliament when they were against swearing an allegiance to the protectorate. When the Parliament wanted to reduce the army, and transfer the power to it, Cromwell turned down their proposals and this action of Cromwell amounts to the denial of privileges of an elected Parliament. The Presbyterian members in the Parliament opposed the religious toleration which Cromwell extended to Catholics, Jews and Quakers. The result was that Cromwell nearly fell between two stools and that he dissolved the Parliament in 1655.

(ii) ***Military Despotism :—***

After the dissolution, Cromwell divided England into twelve Military districts, each under a Major-General. The functions of the Major-General were to suppress the revolts with a firm hand, to pass various laws to regulate conduct and morality and to supervise the militia. The military rule was not liked by the people.

Cromwell, there upon, summoned another Parliament in 1656. He weeded out 150 members and formed the Parliament. This new Parliament presented the "Humble Petition and Advice" to Cromwell. Accordingly it requested Cromwell to assume the crown, to revive the second chamber consisting of his own nominees, to extend religious toleration to all, and to provide a fixed revenue for the public services. Cromwell accepted all the requests except the title of king which he called only "a feather in a hat". Thus Cromwell was made the Protector for life and he also suggested his son

Richard Cromwell as his successor. This last Parliament of Cromwell also was dissolved by him when the new House of Commons and the House of Lords were at logger-heads.

Criticism :—

No doubt the supreme need of the hour was to maintain peace in the land. For efficient administration, he believed more in the sword than in an assembly. He once compared himself to " a good constable, set to keep the peace of the parish ". He believed in despotism. With a view not to incur the displeasure of the people, he sugar coated his despotism with a tinge of constitutionalism. Some of his acts were as much arbitrary and despotic as those of Charles I. In other words, his regime was undoubtedly a one man's show. Professor Pollard very correctly observes:—"The constitutional experimentf of Cromwell were so many efforts to fix a legal wig upon the soldier's sword, but the wig fell off and the naked sword only was visible ". He not only neglected the historial traditions of the people, but also failed to establish a constitution satisfactory to the people. His experiments did not bear fruit because his experiments were not in consonance with the spirit of liberty of the English nation. His attempts to reform the national manners and morals were unwarranted and his puritan views were very austere and unbending even though the aim was high. However we cannot be blind to the reform of Parliament introduced by him. It was he who first tried to have one common Parliament, embracing the whole of England. The idea of a written constitution altogether unknown in England, was originated by him. Secondly Cromwell's New Model was the starting-point of modern English army. Thirdly his religions policy deserves commendation but it was far in advance of his times. Though a despot, he was always efficient and honest.

The Foreign Policy of Cromwell :—

The Foreign Policy of Cromwell was shaped by this three aims: (1) He wanted to give a fillip to English commerce. (2) He had a desire to lend a helping hand to protestans in general. (3) He was determined to prevent the restoration of stuarts at all costs. When he became Protector, the first Dutch war was going on. He concluded a treaty of peace in 1654 with the Dutch who accepted the Navigation Act. England's commercial supremacy was assured by the defeat of the Dutch. Some commercial treaties were concluded with Sweden, Denmark. and Portugal in the same year.

Even after the conclusion of the thirty year's war, Spain and France were always at cross purposes. Cromwell joined Louis XIV, the young king of France, in his war against Spain, whose power had been rapidly declining since the days of Philip II. He stipulated two conditions for his alliance with Spain. They were religions toleration for the English Protestants in the Spanish dominions and freedom of trade to the English in the Spanish West Indies. Since the conditions were refused by the Spaniards, he concluded an alliance with France, and defeated Spain. By this France became the chief nation in Europe.

Criticism :—

We cannot help admiring much that he did, especially as regards foreign affairs in which he took strong and effective steps to raise the prestige of England in the eyes of the world. His foreign policy left a permanent mark on the course of English History. Clarendon says " Cromwell's greatness at home was a mere shadow of his greatness abroad ". Professor Firth also says " Cromwell promoted the material welfare of his country and saved her from foreign interference in her domestic affairs. He gave England a great position abroad ". Even though his foreign policy was unduly praised in some quarters, we cannot help remarking that by helping France as against Spain, already a decadent power, he was unconsciously paving the way for the ominous rise of France under Louis XIV, who, it must be remembered, started the Second Hundred years' War between England and France, which imposed a heavy strain on England in the 18th century.

The Dutch and Spain wars added to the burden of taxation in the country. In course of time it impaired the prosperity and trade of England.

Conclusion—

• Cromwell was called the "uncrowned king" of England. Historians argued about his character for many years. Few men have inspired more love and reverence and at the same time more fear and hatred, them Cromwell. He was a man of iron will and was always true to high moral purposes. A friend who knew him well said. "A large soul, I think, hath seldom dwelt in a house of clay" Cromwell's reforms were not destined to outlive him. In large part they were swept away when the throne two years later, was given back to the Stuarts in the person of Charles II. Cromwell had not lived in vain. He had caused the defeat and execution of a tyrannical King and had shown the practical value of religious toleration. He was at once daring and cautions, hesitant in council and decisive in action.

Act upon this prudent plan,
"Say little and hear all you can"
—COWPER.

Full many a gem of purest ray sercue,
The dark unfathome'd caves of ocean bear;
Full many a flower is born to blush unseem,
And waste its sweetness on the desert air.
—THOMAS GRAY.

How far that little candle throws its beams
So shines a good deed in a naughty world.
—SHAKESPEARE

Errors like straw upon the surface flow,
He who would search for pearls must dive below.
—DRYDEN.

Sink not in spirit; who aimeth at the sky
Straight is the line of duty;
Curved is the line of beauty;
Foceow the straight line, thou shalt see
The curved line ever follow thee.
—WILLIAM MCCALL.

COLLEGE LIBRARIES

By

P. Natarajan, B.A., *Lecturer-in-charge of Library.*

MADRAS

A College is not worth its name if no library with a good collection of books attached to it. A well-equipped library is the soul of honour for a college. Hence it has been very rightly said that the library is an instrument of self eduction and that it is indispensable either to the school or to the College. Wherever there is a general desire to progress and to learn, the library is an essential part of the organisation. The well-equipped and carefully organised College library can be the centre of the College Community.

A library is the memory of the human race. It preserves the racial heritage or culture and hands it on to posterity. Hence it has been often referred to as a "treasure house with an open door". It is a growing organism and books on diverse subjects are added to its stock. It is a place for quiet study. Therefore when students go into the library, perfeet silence must always be observed so that it would be possible for all to pursue the study uninterrupted. The books in a library are a means and not an end. A book is a medium by which a writer releases his experience, thought to a reader. Hence books are basic in a library. Primary function of a College library is to serve as an instrument of comprehending the extent of one's knowledge and as one of the means of attaining what we call "culture"

The first thing for any student is to cultivate the reading habit. It was Gibbon, the great historian, who wrote that "every person has two educations, one which he receives from others and one more important, which he gives himself". To develop intellectual interest and to keep one self active, a high standard in general reading is essential. And the library keeps the knowledge alive. Thus it not only instils into us a desire for reading but also provides opportunity for diversion and creative relaxation. Lord Bacon's dictum "reading maketh a full man" flashes on our mind. Now a days "ultimately College eduction is book education and all other agencies must be made corollary to reading". We read books for many purposes, among them passing an examination is one for many a student.

We should attach great importance to the promotion of individuality. Very often we think that for knowledge we must have recourse to books. Infact we should read books to get suggestion for our thoughts. Book-knowledge is only a "walking Encyclopaedia" and shadow of knowledge. "Books furnish us" says Stanley "with the bricks, the mortar, the wood the scaffolding and the cranes, and with them only it is for the mind of the reader to utilise these materials and with them to build up a harmonious and beautiful structure a temple of knowledge."

A library will be incomplete without a reference section. In this section there are books like Dictionaries, Encyclopaedias, Year books, Directories, Calendars, Gazetteers, Guide Books, Atlases, Indexes etc. This section in a library is very useful to those who want immediate solutions or answers for problems and questions. It serves all those who are fond of fact hunting and getting ready made information in a nut shel on any subject. Those books can be consulted within the library and not taken away on loan.

Every library will have a catalogue of its own. A catalogue is a list of books in a library arranged according to some definite plan. We have a printed catalogue for our College library. The catalogue of a library may be compared with the time-table of a railway service. And therefore students are advised to look up the catalogue, select the book, and then write it out in the requisition slip with the call no and the title of the book correctly and legibly. When they submit the requisition slip to the librarian they can select more than one book so that if the first book applied for is not available the other alternative book will be given. A book will be lent to a student only in exchange for his College library ticket, which will be handed back to him when he returns the book. A student who has lost the library ticket must make a written report of the same to the Librarian.

To conclude, an adequately stocked library of a College can provide information, education guidance and recreation to the students and thus the role of a College library assumes importance for it provides students of the College an opportunity to broaden their acquaintance with books and to acquire a taste for reading. After realising the importance of a College library every student must try his best to prevent abuse and mutilation to books furniture and building.

CONNEMARA PUBLIC LIBRARY
7 - JUN 1956

திருவள்ளுவ மாலை (தொடர்ச்சி)

K. C.

இவ்வாறு முற்றுமுணர்ந்த வினைஞர்க்குப் பொருளுடைமையும் இயல்பாக வுளதாம் பண்பன்றே! பொருளற்றார் பூப்ப ரொருகால் அருளற்றார் அற்றார்மற் றாத லரிது" (248) என்னும் வாய்மையையருளிய வள்ளுவனாரது அருளுக்குமோ ரளவுண்டோ!

"பெற்றவரும் நற்குருவும் பேணியொரு பொருளை
யுற்றிருகா லன்றி யுரைசெய்யார்—பற்றி
யொருபொருளைப் பத்துப் பொருளாகச் செப்பித்
தருகையால் வள்ளுவரே தாய்" என்றமை

யும் நோக்குக. மாதாநுபங்கி யென்னும் நாமமும் இவரது தாய்மைப் பண்பைப் பற்றியே தோன்றியது போலும்! இப்பண்பினை யுள்ளுநர் நோக்கிய நக்கீரனார் கைம்மாறு வேண்டா கடப்பாடுடைய கருமுகிலொடு பொருவு காட்டினர். அதனை விளக்குதும் :

எறிதரங்கங்களால் அச்சங் காட்டி முழங்கும் நளிநீர்க்கடல் நாப்பண் ஆழ்ந்து அகன்று அமைந்து கிடக்கும் நீரினை முகந்து முகந்து உவர் நீக்கி இனிமை செய்து, பருவகாலத்துப் பொய்க்காது வானில் திரண்டு முழங்கிப் பொழிந்து உலகத்தெல்லாவுயிர்களின் நலிவையகற்றும் நன் முகிலைப்போல, வள்ளுவனார் அறிவுநூற் கடலில் அதிகாரிகளல்லாதார் அணுகுதற்கரிதாய், அங்கமாகிய சுருதிகளும் அறிவிக்கும் குருவுமில்லாக்கால் பொருளாளுழ்ந்தும் சொல்லானகன்றும், ஒரு குலத்துக் கொருநீதியாயமைந்தும், பயன் படாதுகிடக்கும் வேதப் பொருளை பொருளுடைமையால் ஆராய்ந்து, மெய்யுணர்வென்னும் வானில் பரந்து, மலைவு நீக்கி முறைமை செய்து மெய்யுணர்வு கைகூடாமல் அலமரும் புலவரை யெள்ளி முறுவலித்து, சமயப் பிணக்குரைகளாகிய நச்சரவுகள் உட்கியிறக்கும் படிமுழங்கி, அகத்திருள் கடியமாட்டாத உலக நூல்கள் புற்கென்று மறைய, மாடமதுரையில் ஆடல் நவில்வோன் உண்மைப் புலமையினை யளவறுத்துக் காட்டுதற்கு அளித்த ஆடகப் பலகையாகிய அருள்தலத்தில் இத்திருக்குறளென்னும் அமுதமழையினைப் பொழிந்தார். இஃது என்றும் இடையறாது நின்று இம்மை மறுமை வீடென்னும் பைங்கூழ்களை விளைவிக்கின்றது.

அன்றியும், அளவிறந்த சமயத்தாரது பல்வகைப்பட்ட கற்பனையினாலே மறைபட்டு நின்ற அறமுதலாகிய வுறுதிப் பொருள்களை யெல்லாம் தமது அறிவு மாட்சியான் தொகுத்துதவிய கடவுட் புலமையைப் பாராட்டி இவரைத் தேவென்றே யழைத்துய்யுமாறு மாமூலனாரென்னும் புலவர் "அறம் பொருள்" என்னும் பாவாலறிவுறுத்துகின்றார்.

அன்றியும், ஆயர் விடுத்த அடலேற்றின் வலியடக்கி, அரும்பின்னையை மணம் புணர்ந்து, வடமதுரையில் அரசு நிறீஇ, பஞ்சவர்க் கருந்துணையாய், பண்பில்லா வரசர் குலம் பாழாகப், பார்த்தனுக்குக் கீதையைச் செவியுறுத்துப், போற்றலும் போருளுமுடையோனாய், வடநாடு முழுதும் வழிபாடெய்திய கண்ணனோடு வள்ளுவனாரை நல்கூர் வேள்வியார் "உப்பக்க நோக்கி" என்னுஞ் செய்யுளாலுவமிக்கின்றார். எவ்வாறெனின்: ஒரு சாதிக்கொரு நீதியாய் மனுமுதலியோரால் செய்யப்பட்ட அறநூல் முதலியவற்றின் வலியடக்கி, உண்மைப் பொருள் நங்கையை மணங்கொண்டு, தென் மதுரையில் புலமையரசு நிறீஇ, பஞ்சவனாகிய வழுதிக்குத் தோழராய், தமக்கொவ்வாத சமயக் கூட்டங்களெல்லாம் பாழாக, அரசரும் முனிவரும் புலவரும் பிறரும் செவிமடுத்துக் களிகூரக் குறளையரங்கேற்றி, அருஞ்செயல் பல புரிந்து, உரைத்தாங்கொழுகியுணர்வு கொளுத்தும் அருட்டிறங் காட்டித், தமிழ் நாடெங்கும் தெய்வப் புலவரென்று ஏத்தெடுப்ப, வள்ளுவனார் விளங்கினாராதலின் அவ்வுவமப் பொருளமைந்து கிடக்குமாறறிக.

அன்றியும், நமது பெருநாவலருடைய உயர்வொப்பற்ற புலமையைக் குறித்து நோக்குங்கால் ஏனையோர் புலமை புலமையன்றாம் என்று மதுரைத் தமிழாசிரியர் செங்குன்றூர்கிழார் "புலவர் திருவள்ளுவ" ரென்னும் வெண்பாவால் துணிந்துரைக்

கின்றார். யாங்ஙனமெனின்: பானில வொழுக்கி முழுமதி விளங்கு மாலைக் காலத்தில் புதையிருள் நீங்கிப் பொருள்களெல்லாம் நன்கு புலப்பட்டு மகிழ்ச்சி விளைக்கும். மதி கெட்ட மாலையில் இருள் ஊர்தலின் பொருள்கள் தலைமயங்கும். உயிர்களும் அஞ்சியலமரும். இவ்விருவகை மாலையினையும் உலகம் மாலையென்றே வழங்கும். அதைப்போல, பரிபாகமென்னும் மாலைப் பொழுதில், கடவுளென்னும் முழுமதியின் அருளென்னுங் கதிர்க்கற்றையால், அவிச்சையென்னும் இருளழிந்து முற்றுணர்வென்னும்புலனால் அறம் பொருளின்பங்களாகிய வுறுதிப் பொருள்களை ஐயந்திரிபு அறியாமையறக் கண்டறியும் புலமை மாட்சிமையுடைய வள்ளுவரோடு அவிச்சையான் மயங்கி, யுண்மை யுணர்ச்சி பெறாது, பிணங்கிப் பேதுறும் சமயப்புலவர்களை யொருங்கு வைத்தெண்ணுதல் பொருந்துமோ? ஒளிவளரும் மாலையும் இருளடரும் மாலையுந்தம் முளொவ்வுமோ? மெய்யுணர்வும், பேரருளுமுடைய வள்ளுவரையேனைப் புலவர்தாம் ஒவ்வுவரோ?

"பூவி லயனும் புரந்தானும் பூவுலகைத்
தாவி யளந்தோனுந் தாமிருக்க—நாவில்
இழைநக்கி நூனெருடு மேழையறி வேறோ
குழைநக்கும் பிஞ்ஞகன்றன் கூத்து" என்னும்

இச்செய்யுளெழுந்த வரலாற்றை நோக்கினால் தேவரினும் வள்ளுவர் அறிவான் சிறந்திருந்தமை விளங்குமன்றே! இவற்றான் வள்ளுவரே ஒப்புயர்வற்ற தெய்வப் புலவரென்னுந் துணிபு ஒரு தலையாதலறிதும்.

இனி யிதுகாறும், வள்ளுவரைப் பற்றிக் கூறியவற்றின் கருத்தைத் தொகுத்துத் தருதும்:

"வள்ளுவனார் மெய்யுணர்வுடைமையால் எல்லாவற்றையுந்தானே யுணர்ந்து தெளிந்து, அந்நிலையை மன்னுயிர்களும் எய்துமாறருள் கூர்ந்து, கற்பனைச் சமயப் பிணக்குகளைப் போக்கி, அறிவு நூல்களில் மறைந்தும் சிதறியுங் கிடக்கும் அறமுதலாகிய வுறுதிப் பொருள்களைப்பற்றிய கொள்கைகளை யெல்லாம் யாவர்க்கும் பொது நெறியாகும்படி முறைசெய்து, எளிமையும் இனிமையும் அருமையும் பெருமையும் விளங்கிக்கிடப்ப, வட நாட்டில் வேதப்பொருளைத் திரட்டிக் கண்ணன் கீதையியற்றிப் புகழ்பெற்றாற்போல, தமிழ்மொழிக்கு ஒப்புயர்வற்ற மறையாகப் பயன்படும்படி அறிவு நூல் சாரமாய் அருங்குறளை யியற்றினார். பலவேறு வகைப்பட்ட நூலுணர்ச்சிகளை யெல்லாமொருங்கே கொண்ட பேரறிவுடையோர்க்கே இவ்வாறியற்ற வியலும். இத்துணைச் சிறப்புடையாரை மனிதனாகக் கருதி சாதியிழிவு தோன்றும் பெயராலழைக்காமல் தேவரென்றே அழைத்தல் வேண்டும். அவ்வாறழையாதார் அறிவுடையோராகார்" என்பதாம்.

(தொடரும்)

வள்ளுவர் திருப்புகழ்

தனன தனன தனன தனன தனன தனன் தனதான

அறமு மரிய பொருளு மருவு திருவு பொருவி லுருவோடே
யருமை பெருகு மரிவை யுரிமை யறியு முறைமைப் பகர்வோனே

திறமுங் கரிய பெரிய மகா சகர நிகருந் துகமாற
நிலவு முலகிற் புதிய வமுத மழையைப் பொழியும் புலவோனே

திறமு மறிவும் பொறையுங் குறையுங் கொடிய நெடிய கடைநாயேன்
திரியுந் திமிர சமய வனமு முறிய வெறியும் விறலோனே

அறிய குறளி னருவி யொழுகு மெனது மனது நினதாமே
அழகு நிறைய நிமல கமல வளுவ வடிவப் பெருமானே

రసతరంగిణి

శ్రీ తిమ్మావజ్ఝల కోదండరామయ్య.

(గతసంచిక తరువాయి)

మూలము - (The Source of the Play)

ప్రఖ్యాతము, ఉత్పాద్యము, మిశ్రము నని వస్తువు మూఁడువిధము లగుచున్నది. భారతరామాయణాది ప్రసిద్ధ మగుకథ ప్రఖ్యాత మనియు, స్వకపోల కల్పితకథ యుత్పాద్య మనియు, నీరెండును గలిసినది మిశ్ర మనియుఁ జెప్పఁబడును. వీనికిఁ గ్రమముగా మహావీరచరిత్రము, మాలతీమాధవము, ఉత్తరరామచరిత్రము ననునవి యుదాహరణములు.

ప్రస్తుతప్రశంసలో నున్న ప్రతిమా నాటకమున వస్తువు మిశ్రము. భాసమహాకవి తన యీ నాటకమునకు వాల్మీకి విరచిత శ్రీమద్రామాయణమునుండి వస్తువును బరిగ్రహించినను, నాటకమున రససిద్ధికొఱకును, ప్రయోగానుకూలత కొఱకును 'అన్యథా వా ప్రకల్పయేత్' అను న్యాయముఁబట్టి ప్రధానేతివృత్తముతో స్వకపోల కల్పితము లగురసవత్తరకల్పనముల మేళవించి యద్భుతముగా నాటకవస్తువును దీర్చినాఁడు. కాఁగా భాసుని యీ ప్రతిమా నాటకమునకు వాల్మీకి విరచిత శ్రీమద్రామాయణము మూల మని యెన్నఁబగియున్నది. అందును బ్రధానముగా నయోధ్యారణ్య కాండములయందలి యితివృత్తమే యిందుఁ బరిగృహీతము. రామాయణ కథేతివృత్తము గల యితని మఱొక నాటక మగు 'నభిషేకము' నందు రామాయణములోని కిష్కింధ, సుందర, యుద్ధకాండముల యందలి యితివృత్తము ప్రధానముగా స్వీకరింపఁబడినది. కాఁగా నితని రామాయణ రూపకములు రెండును నొకదాని కొకటి పూరక (Supplement) మనుట సత్యదూరము కాదు.

కథానిర్మాణము-(The Plot Construction)

ప్రతిమయందు శ్రీరామచంద్రుఁడు రాజ్యాభిషిక్తుఁ డగుట యుద్దిష్టఫలము. నాటకమునందలి యెల్ల సంభవములును దదంత్యఫలాగమప్రాప్తికిఁ దార్చునవిగా రమణీయముగాఁ జిత్రింపఁబడియుండుట యెన్నఁదగిన విషయము. దశరథమహారాజు తనకు జరాదోషంబు ప్రాప్తించుకతన శ్రీరామచంద్రుని రాజ్యాభిషిక్తునిఁ జేయ నిశ్చయించును. అతనికి రాజ్యాభిషేకము జరుగవలసిన దినము నాఁటి కథతో నాటక మారంభ మగుచున్నది. కాని తద్రాజ్యాభిషేకమునకు నొకటివెంబడి నొకటిగా నాటంకము లేర్పడును. రాజ్యాభిషేకమునకై సర్వము సిద్ధమయ్యెను. రాజ్యాభిషేకము జరుగనుండెను.

'తోడరి యభిషేకఘటము శత్రుఘ్నలక్ష్మ
ణులు గొనిరి; గొడ్గు తేఁడు కొడలుచుఁ గొనియెఁ;
దొట్రిలుచు తేనిచెవిలో నెదో పచించె
నంత మంథర; రాజు గానైతి నేను'

మంథర మహారాజులుంగారి చెవిలో నేదో వచించుటచేత శ్రీరామచంద్రుఁడు రాజ్యాభిషిక్తుఁడు కాఁడయ్యెను. పిదపఁ గైకేయి వివాహకాలమునఁ దనకు మహారాజు వాగ్దానము గావించినశుల్కమునకై భరతుఁడు రాజ్యాభిషిక్తుఁడు కావలయు ననియు, శ్రీరామచంద్రుఁడు పదునాలుగేండ్లు రాజధాని వీడి యరణ్యవాసము సేయవలయు ననియుఁ గోరును. ఇందుచే శ్రీరామచంద్రుఁడు రాజ్యాభిషిక్తుఁడు కాఁదగిన యవకాశమే దూర మయినది. మీఁదు మిక్కిలి శ్రీరామచంద్రున కరణ్యములో నేదేనిఁ గీడు మూడుటయు సంభావ్యమే యగును. శ్రీరామచంద్రుఁడు

సీతాలక్ష్మణులతో నరణ్యమున కేఁగును. పుత్రవియోగ వ్యథచే దశరథమహారాజుంగారు మరణించుటయు లక్షితఫలాగమప్రాప్తికి పెట్టె యవకాశమును లేకుండఁ జేసెను. ఇట్లు మాతులగృహమునుండి భరతుఁ డయోధ్య కేతెంచునాఁటికిఁ బరిస్థితులన్నియు విషమించియుండెను. నాటకమున నీఘట్టమున నొక యుచ్చదశ (Climax) యేర్పడినది. శ్రీరామపట్టాభిషేకమునకు బొత్తిగా నవకాశమే లేదయ్యెను.

కాని ప్రతిమాగృహమునఁ దనజనకుఁ డగుదశరథ మహారాజ ప్రతిమను గాంచినపిదప దేవకులికునివలన నెల్ల విషయములను దెలిసికొని భరతుఁడు తన తల్లి దుష్ట ప్రయత్నమును గర్హించి తనకుఁ బ్రాప్తించిన రాజ్యాభిషేకాధికారమును దిరస్కరించును. భరతుని స్వీయ ధర్మ చింతనమువలనను, దనసోదరుఁ డగు శ్రీరామచంద్రునిమీఁది యతని యనిర్వచనీయస్నేహమువలనను నతనికి జరగవలసినరాజ్యాభిషేక మాగిపోయినది. తన తల్లి దుష్టప్రయత్నమునకుఁ బ్రతిక్రియగా భరతుఁడు శ్రీరామచంద్రునిఁ బ్రార్థించి తిరిగి యయోధ్యకుఁ దెచ్చుటకై యరణ్యమున కేఁగును. కాని శ్రీరామచంద్రుఁడు పితృవాక్య పరిపాలన వ్రతమున దృఢనిశ్చయుఁడు. అగుట భరతుని ప్రార్థనము నతఁడు కాదనవలసి వచ్చెను. కాని కైకేయి పెట్టినగడువు పదునాలుగేండ్లును గడిచిన పిదప నయోధ్యకు మరలివచ్చి రాజ్యాధికారమును స్వీకరింతు నని శ్రీరామచంద్రుఁడు భరతునికి వాగ్దానము సేయును. ఇట్లు కాలవ్యవధాన మనునొక్కకొఱఁతదప్ప ఫలాగమము కనుచూపు మేరలోనే యుండున దగుట గోచరము కాఁగలదు.

ఇంతలో నొక క్రొత్త యవాంతరము వచ్చి పడినది. అది సీతాపహరవృత్తాంతము. కాని యీ యవాంతరము కూడఁ దొలఁగువిధానము పంచమాంకమున నించుక సూచితము. ఇందు శ్రీరామచంద్రుఁడు వానరచమూపతి యగు సుగ్రీవుని మైత్రీసహాయములఁ బడసినట్లు మనకుఁ దెలియవచ్చుచున్నది. ఇదికాక రావణుఁడు సీత నపహరించుకొని పోయె ననువృత్తాంతమును విని భరతుఁడును రావణునిమీఁదికి నయోధ్యనుండి యొక గొప్ప సైన్యమును బంపియుండెను. మఱియు నీ యంకముననే లక్షితఫలాగమప్రాప్తికిఁ గల మఱొకయాటంకమును దొలఁగిపోయినది. శ్రీరామచంద్రుని పట్టాభిషేకమునకుఁ గైకేయి విముఖురా లనువిషయ మయథార్థ మని యిందుఁ దెలిసినది. కైకేయి యింతకుఁబూర్వము రాజ్యాభిషేకమునకు నాటంకము గలుగఁజేయుట లోకక్షేమప్రయోజనము నర్థించియే యనియును నిందుఁ దెలియవచ్చినది. ఇట్లు శ్రీరామచంద్రుఁడు రావణవధానంతరము సీతాలక్ష్మణులతో నయోధ్యకుఁ దిరిగి వచ్చునాఁటికి నెల్ల యాటంకములును దొలఁగిపోయినవి. సర్వప్రజయుఁ దమ యేలికగా నతనికి హృదయపూర్వక మయినస్వాగతము నొసఁగినది. శ్రీరామచంద్రుఁడు రాజమిత్రబంధుజనసమక్షమున నయోధ్యలో మహావైభవముతో రాజ్యాభిషిక్తుఁ డయ్యెను. లక్షితఫలాగమము - శ్రీరామచంద్రుని రాజ్యాభిషేకము - నాటకాంతమున నిట్లు ప్రాప్తించినది.

మూలమునకు భిన్నము లయినకూర్పులు - నాటకమున వాని ప్రయోజనములు - Deviations from the original and their dramatic importance)

ప్రతిమ కథావస్తువును శ్రీమద్రామాయణమునుండియే పరిగ్రహించినను భాసమహాకవి నాటకోచితనిర్మాణమునకై స్వకపోలకల్పితము లగు నూతన కల్పనము లెన్నిటినో నాటకమునఁ బ్రవేశపెట్టియున్నాఁడు. మూలమునకు భిన్నముగాఁ జేయఁబడిన యీ కూర్పులనేకములు నాటకోచితములుగా నుండుటయే గాక యది ప్రదర్శనయోగ్యముగా నుండుటకును దోడ్పడుచున్నవి. మూలమునకు భిన్నముగాఁ జేయఁబడిన ప్రధానము లగు కూర్పులును, వాని ప్రయోజనములును నిటఁ జేర్కొనఁబడుచున్నవి.

1. ప్రథమాంకమున వల్కలకల్పన యొక మనోహరమయినసన్నివేశము. ఏతదంకమున శ్రీరామచంద్రుని రాజ్యాభిషేక దివసము విచిత్రముగాఁ గైకేయి స్వార్థపరతవలన నతని వనవాసారంభదివసముగాఁ బరిణమించినది. అందుచేతనే బాగుండునో, బాగుండదో చూత మని ముచ్చటకై సీత కట్టుకొనిన నారచీరలు వనవాసమునఁ దాల్పవలసిన యవశ్యచిహ్నములుగాఁ బరిణమించినవి. ఈ వల్కలవృత్తాంతము నాటకోచిత మయి యుత్సవదివసము విచారదివసముగా మాఱుటలోఁ గల క్రమపరిణామదశను దెల్లము సేయుచున్నది.

2. తృతీయాంకమున నభివర్ణింపఁబడిన ప్రతిమాగృహవృత్తాంతము భాసుని యపూర్వసృష్టి! నాటకమున నీ

తద్వృత్తాంతమునకుఁ గలప్రాధాన్యమునుబట్టియే యది నాటకమునకే పేరయ్యెను. దశరథమహారాజులుంగా రస్వస్థశరీరులుగా నున్నా రని విని మాతులగృహమునుండి యయోధ్య కరుదెంచుచుండిన భరతుఁ డూరివెలుపల నున్న ప్రతిమాగృహమును బ్రవేశించి యందు దశరథప్రతిమను గాంచి యాతనిమరణవృత్తాంతము నెఱుఁగును. ఈ యంకమున దశరథుని రాణుల ప్రవేశము మిక్కిలి సహజముగా నుండునట్లు నేర్పుతోఁ గావింపఁబడినది. అయోధ్యయం దడుగుకూడ మోపక భరతుఁడు సరాసరి యరణ్యముల కేఁగును.

3. పంచమాంకమున సీతాపహార విధాన చిత్రణము భాసుని ప్రాతిభకల్పనాసామర్థ్యమున కొక నిదర్శనము! రావణుఁడు పరివ్రాజక వేషమున సీతారాము లున్న యెడకు వచ్చును. రామాయణములోవలె సీతముచ్చట దీర్చుటకై కాక జనకుని యనుసంవత్సరశ్రాద్ధవిధి నుచితగతి నిర్వర్తించుటకై శ్రీరామచంద్రుఁడు కాంచన పార్శ్వమృగమును వేఁటాడఁబోవును. తీర్థయాత్రనుండి తిరిగి వచ్చుచుండిన మునికులపతి నెదురుకొని కొని తెచ్చుటకై లక్ష్మణుఁ డేగియుండుట నతఁ డక్కడఁ బర్ణశాలలో లేఁడయ్యెను. శ్రీరామచంద్రుఁడు పరివ్రాజక వేషమున నున్నరావణునికడ సీతను విడనాడి కాంచన పార్శ్వ మృగము నంటిపోవును. సీతాపహరము రావణునకు సులువయ్యెను. మూలమునకు భిన్నముగాఁ జేయఁబడిన యీ మార్పు శ్రీరామచంద్రునియొక్కయు, సీతాదేవియొక్కయు శీలములకు వన్నె దెచ్చుచున్నది. శ్రీరామచంద్రునికి దశరథునిపైఁ గలయపారభక్తియే కాంచనపార్శ్వమృగమును వేఁటాడ నాతనిఁ బ్రోత్సహించినది. సీత ముచ్చట దీర్చుట కాతఁ డాకార్యము సేయలేదు. ఇందుచే రామాయణమున నొకింత డిందుపఱుపఁబడినశ్రీరామచంద్రుని శీల మిట నతని యపారపితృభక్తి కారణముగా మహోన్నతదశ నంది యుదాత్తముగా వెలుఁగొందుచున్నది. రామాయణములో వలె సీత లక్ష్మణునిగూర్చి నిందావాక్యము లాడుసందర్భమును నిందుఁ దొలఁగినది. సీతశీలమున కుదాత్తత యిందుఁ జేకూడినది.

4. ఇందు రామాదుల యోగక్షేమముల నరసి వచ్చుటకై భరతుఁడు సుమంత్రుని నరణ్యమునకుఁ బంపును. మఱియు సీతాపహార వృత్తాంతమును విని యతఁ డయోధ్యనుండి రావణుని మీఁదికి గొప్ప సైన్యమును బంపును. మూలమునకు భిన్నముగా నున్నయీ రెండువిషయములును భరతుని యుదాత్తశీలమునకు వన్నె వెట్టుచున్నవి.

5. విధిచేతి యుపకరణముగా మాత్రమే కైకేయిని నిందుఁ జిత్రించి భాసుఁ డామె శీలమునకు వన్నె దెచ్చినాఁడు. రాజ్యలోభముచే నామె శ్రీరామచంద్రు నడవులకుఁ బంపలేదు. తప్పించుకోరాని మహర్షి శాపమును బ్రవర్తింపఁజేయుట కయియే యామె శ్రీరామచంద్రుని వనవాసమును గోరినది. బుద్ధిపూర్వకముగాఁ గాక యా బెడదలో నామె మనసు చెదరిపోవుటచే నామె నోరు జారి పదునాలుగు నాళ్లనుటకుఁ బదునాలుగే ళ్లనినది. ఈ కారణ మంత సహజముగను, సమర్థనీయముగను దోఁపకున్నను కైకేయీవృత్తమును రామాయణములో వలె నీచముగాఁ గాక మహోదాత్తముగా జిత్రింపవలె నన్నభాసునిపవిత్రలక్ష్య మిందుఁ దెల్లమగుచున్నది.

6. అయోధ్యనుండి కౌసల్యాదులు, భరతుఁడు, శత్రుఘ్నుఁడు, సుమంత్రుఁడు మొదలగుప్రకృతులు విచ్చేసియుండఁగా వారి సమక్షమున నరణ్యములో శ్రీరామచంద్రునకుఁ బట్టాభిషేకము జరుగుటయు, సపరివారముగా శ్రీరామచంద్రుఁడు పుష్పకారూఢుఁడై యయోధ్యకేతెంచుటయు నాటకోచిత ప్రభావ (Dramatic effect) సముత్పాదనమునకై భాసుఁడు కావించిన నూతనకల్పనములు.

7. ద్వితీయాంకమున మరణశయ్యపై నున్న దశరథునకు దిలీపాదుల దర్శనము కలిగినట్లు చిత్రించుటయు నాటకోచిత ప్రభావసముత్పాదనమున కనియే తలఁపఁదగియున్నది.

8. లక్ష్మణుఁ డిం దంతటను భరతున కగ్రజుఁడుగాఁ జిత్రింపఁబడి యుండుట గమనార్హమయినవిషయము. మఱియు దశరథుని వంశక్రమ మిందు దిలీపుఁడు, రఘువు, నజుఁడు, దశరథుఁడు ననుక్రమమున బేర్కొనఁబడియున్నది. కాళిదాస మహాకవి రఘువంశమునను నీక్రమమే పాటింపఁబడియున్నది. ఈ రెండు సందర్భములయందును భాసుఁడు రామాయణమును కాక పద్మపురాణమును ననుసరించినట్లు తోఁచుచున్నది.

9. ప్రథమాంకమున శ్రీరామచంద్రునకుఁ బట్టాభిషేక ప్రయత్నము జరుగుచున్నయవసరమున శత్రుఘ్నుఁడును నయోధ్యయందే యుండినట్లు తెలుపఁబడియున్నది. రామాయణమున నతఁడు భరతునితో నతని మాతుల గృహమునకుఁ గేకయదేశమునకుఁ బోయియుండినట్లు తెలుపఁబడియున్నది. ప్రతిమాగృహమున భరతుఁ డొక్కఁడే యుండుటకు వీలుగా నీ మార్పు గావింపఁబడినది.

10. కొన్ని సంభవములు జరగినకాలము విషయమునను మూలమునకు భిన్నము అయినకూర్పు లిందుఁ గాననగును. రామాయణమున శ్రీరామచంద్రుఁడు పంద్రెండేండ్లు వనవాసము సలిపినపిదప సీతాపహరణము జరగినట్లు వర్ణింపఁబడియుండఁగా నిందు దశరథుని ప్రథమాబ్దికదివసమున నది జరగినట్లు వర్ణింపఁబడినది.

నాటకకథావస్తు నిర్మాణమునందు భాసుఁడు గావించిన పయికల్పనము లీనాటకము విశేషభాగము రామాయణ మూలకమే యని యనఁదగియున్నను గొంతవఱకు భాసుని సృష్టిసామర్థ్య (Creative faculty) మూలకమనియుఁ జెప్పుట కెంతయుఁ దోడ్పడుచున్నవి. మూలమునకు భిన్నముగా నిందుఁ గావింపఁబడిన ప్రధానము అయిన మార్పులు నాటకోచిత ప్రభావ సంపాదనమునకో లేక నాటకమునందలి పాత్రముల శీలముల నుదాత్తముగాఁ జిత్రించుటకునో గావింపఁబడి యుండుట గమనార్హమయినవిషయము. (సశేషము)

క్రతుకలాపము

శ్రీ చల్లా రాధాకృష్ణశర్మ.

చరిత్రకుఁ దెలిసిననాఁటినుండియు నాయుష్మంతుఁడగు నార్యకుమారుఁడు కర్మపరతంత్రుఁడయి యుండెను. పర్ణకుటీరములందు నివసించుచు నిరతాగ్నిహోత్రుఁడై ఛాత్రమండలితోఁ గూడి వేదాధ్యయన మొనర్చుచు నెడనెడ సామగానము నాలపించుచు దన యావజ్జీవితమును గర్మనిబద్ధముగ గడపిన కర్మవీరుఁ డతఁడు. అప్పటికి జగత్తింకను నిద్రాపరవశమై యుండెను. అతని ముఖ్యమిత్రులు పంచభూతములు కాన నతని పుట్టుపూర్వోత్తరములు కొంతవఱకు వానికిఁ దెలియునేమో! ప్రాచీనార్యకుమారునికి విద్య యంతయు నవ్యక్త దివ్యనాదాంచితమయిన శబ్దబ్రహ్మమై వేదమై శ్రవణగోచర మయినది. తుద కతఁడు తనకును దేవతలకును మధ్య రాయబారము సలుపు దేవదూత యయ్యెను. దేవతలను సంతృప్తులం జేయుటకుఁ గ్రతు వతనికి విధ్యుక్తధర్మ మయినది. హవ్యవాహనుఁ డతనికిఁ బోరానిచుట్ట మయ్యెను.

ఇంతలో సంఘమున సాంఘిక, రాజకీయ వ్యవస్థ లేర్పాటయినవి. దేవతాప్రసన్నత సాంఘికులకుఁ దప్పని సరియయ్యెను. తత్ఫలితముగ గ్రతు వనివార్యము కాఁగా, తత్కార్యదీక్షాపరతంత్రు లగు బ్రహ్మణ్యులు సంఘమున కావశ్యకము లయి పూజ్యత గడింపఁ దొడఁగిరి. కాలక్రమమున గ్రతుకలాపము కొండంతగఁ బెరిగిపోయిన కతమున సంఘపురోహితుఁ డగు బ్రాహ్మణున కెక్కడలేని యాధిక్యము సంప్రాప్త మయ్యెను. సాంఘికుల దృష్టిలో నతఁడు భూదేవుఁ డయి రాజన్యాది బ్రాహ్మణేతరుల భూరిసంభావనలు, గోదానాదికములు స్వీకరించుచు నతఁడు ధనికుఁ డయ్యెను.

కర్మవలన నుత్తమగతులు కలుగు ననియు, జీవికిఁ దరణోపాయము కర్మ తప్ప మఱొకటి లేదనియు నగ్రవర్ణస్థులు విశ్వసింపఁ దొడఁగిరి. కనుక విధ్యుక్తధర్మ నిర్వహణమే శ్రేయస్కర మని వివిధవర్ణములవారును విశ్వసించిరి. ఇట్టి విశ్వాసములు బలిసిన కొలఁది కర్మకాండము ముదిరినది. క్రొంగ్రొత్త యాచారములు, సంప్రదాయములును సంఘమునఁ బ్రవేశించెను. తుదకు భారతీయ కర్మణ్యుఁడు తాను నిర్మించిన కర్మయంత్రపు టరలయందే చిక్కుకొని నలిగి నల్లేరయి పోసాగెను.

ఇటుల మితిమీఱి పోవుచున్న క్రతుకర్మాదికము, యాగాదుల ప్రయోజనము, బ్రాహ్మణాధిక్యము మున్నగునవి సాంఘికుల తీవ్రవిమర్శకు గుఱి కాఁదొడగెను. సర్వసంగ పరిత్యాగ మొనర్చి సాంద్రాటవీసీమలమధ్య కాలము గడపుచు ధర్మోపదేశ మొనర్చు సన్న్యాసులుకూడ క్రతుకర్మాదికమును గూర్చి సంశయమనస్కు లయిరి. తదాదిగ వాదోపవాదములు చెలరేగెను. వేదాంత రహస్యములకు సంబంధించిన జిజ్ఞాస ప్రబల మయ్యెను. కడపట వేదవిహితకర్మలు నిష్ఫలము లనువాదము సంఘమునఁ బ్రబలెను. సంఘమున. నూతన సంప్రదాయముల సంఖ్యయెక్కు వగుచున్నకొలఁది ధనికు లయినబ్రాహ్మణులు మోహ లోభ తృష్ణాది వికారములకు వశంవదు లయిరి. నాఁటనుండి వారి ప్రవర్తనము వక్రత నొందినది; శీలము కలుషిత మయినది.

కాలక్రమమున భారతీయ సంఘమున వైదికకర్మలపయి నాదరము క్షీణింపసాగెను. బ్రాహ్మణ క్షత్రియ వైశ్యులు మాత్రమే వేదాధ్యయనాధికారమును, సన్న్యాసస్వీకారాధికారమును బొందియుండిరి. చతుర్థవర్ణమువారికిఁ బయి నుదాహృతము లగునధికారములు లేకుండెను. కాన వేదార్థములను స్వయముగ దెలిసికొని వేద విహిత కర్మలయందుఁ బాల్గొనుటకును, సన్న్యాసస్వీకార మొనర్చి మోక్షము సాధించుటకును వారికి స్వామ్యము లేదయ్యెను. అగ్రవర్ణుల యధికార స్వామ్యమును గొందఱు యువజనులు రహస్యముగ విమర్శించుచుండినను వృద్ధు లగుకులపెద్దలు వారిని వారించుచుండిరి.

ఈ విధముగ భారతీయ సంఘమున బ్రత్యక్షముగనో పరోక్షముగనో వాద ప్రతివాదములు చెలరేఁగుచుండెను. ఎల్లరు బ్రాహ్మణాధిక్యమును విమర్శింపసాగిరి. అతని క్రతుకలాపము పరిహాసాస్పదప్రాయ మయ్యెను. తుదకు బ్రాహ్మణకృత్యములందలి మంచికూడఁ జెడ్డగ గణింపబడెను. వేదములు పౌరుషేయములు, బ్రాహ్మణుఁడు కపటి, క్రతుకలాపము నిరర్థక మనువాదములు బయలుదేరినవి. ఇట్టి విప్లవనినాదములు చేసినవారు క్షత్రియులు. మతధర్మమునకే కాని రాజధర్మమునకు గణ్యత లేని యా కాలములో క్షత్రియులు బ్రాహ్మణుని హస్తమునుండి భారతీయసంఘ గురు పదమును బొంది మతవిషయమున గూడఁ బ్రాధాన్యము వహించిరి. భారతీయ సంస్కృతికి రమ్యహర్మ్యము నిర్మించినబ్రాహ్మణుఁడు పదచ్యుతుఁ డయ్యెను.

ग्राम-सुधार

(By Sri K. Rajagopalan, Lecturer in Hindi.)

ढाँचा:—कृषिप्रधान देश - गाँवों की दशा - सुधार की आवश्यकता - स्वास्थ्य - आर्थिक स्थिति - ग्रामोद्योग - विद्या का प्रचार - शहर की सुविधायें - सभ्यता की ओर।

हमारा भारत-वर्ष कृषिप्रधान देश है जिस में लाखों गाँव हैं। यहाँ के ज्यादा लोग खेती-बाड़ी करके अपना गुजारा करते हैं। मगर गाँवों की दशा आजकल बड़ी शोचनीय है। गाँव-वाले टूटी-फूटी झोंपड़ियों में रहते हैं जो गंदगी से भरी हैं। गाँव में न तो अच्छी गलियाँ हैं न सड़कें। बरसात के मौसम में पानी और कीचड़ के कारण राह चलना भी मुश्किल हो जाता है। ग्राव-वसियों को स्वास्थ्य का ख्याल ही नहीं है और कई आदमी बीवारियों के शिकार बनते हैं। किसान लोग साल भरमें करीब छे महीने खेतों में काम-काज करते हैं और बाकी दिनों में घर बैठे मक्खी मारते हैं। इन्हें भर-पेट खाना भी नसीब नहीं होता। अज्ञान-रूपी अंधेरा चारों ओर फैला है। इसलिए इन दलित, पीड़ित अपढ लोगों को सुधारना और गाँवों की तरक्की की आयोजनायें बनाना हमारा कर्तव्य है। पूज्य महात्मा गान्धीजी का ध्यान हमेशा गाँवों के प्रति रहा और वे ग्रामवालों की सेवा को ही प्रधान धर्म समझते थे।

स्वास्थ्य: गाँवों में सफ़ाई का प्रचार करना अब अधिक आवश्यक हो गया है। ग्राम-वासियों को बताना चाहिये कि वे अपने घरों को साफ़ सुथरा रखें और आसपास कूडा-कर्कट नहीं जमा करें। गड्ढों को मिट्टी डालकर भरदेना चाहिये ताकि बरसात का फालतू पानी कहीं इकट्ठा न हो जाय। गन्दे पानी से ही मच्छर पैदा होते हैं जो मलेरिया आदि बीमारियों को फैलाते हैं। गाँव में रहनेवालों को बीमारियों का कारण बतला कर उन्हें रोकने की आवश्यकता पर ज़ोर देना चाहिये। बीमरों की चिकित्सा केलिए अस्पताल खोलना चाहिये। लेकिन बीमारियों की रोक-थाम ही सब से ज़रूरी बात है। तालाबों को खुदवा कर साफ़ पानी से भर देना चाहिये और राह गलियों की मरम्मत करके अच्छी हालत में रख लेना चाहिये।

आर्थिक स्थिति: देहातियों की आर्थिक स्थिति को देखकर हमें बड़ा दुख होता है। वे तो कर्ज़ से दब जाते हैं और अपने लिए जरूरत भर की चीजों को भी खरीद नहीं सकते। कई लोग भूखों मरते हैं। इसलिये गाँवों में सहकारी बैंक और समितियाँ खोली जाएँ जो ग्राम-निवासियों को कम ब्याज पर कर्ज़ दें जिससे वे कृषि की आवश्यक वस्तुएँ, हल, बैल, खाद वगैरह खरीद सकें। पुराने ढंग पर हल जोतने से आधुनिक 'ट्रॅकटर' का प्रयोग करना अधिक लाभदायक है। कृषकों को वैज्ञानिक ढंग से खेती करने के तरीके बतलाने चाहिये जिससे अधिक अपज की उत्पात्ति हो।

ग्रामोद्योगः देहातों का उद्धार तभी हो सकता है जब देहाती लोग सुस्ती छोड़ कर मेहनती बनें। केवल खेती पर भरोसा रखना काफ़ी नहीं है। उन्हें अपने फ़ुरसत के समय में ऐसे धंधों का भी सहारा लेना चाहिये जिनसे उनकी आमदनी ही नहीं बढ़ेगी बल्कि मनोरंजन भी होजाय। मधु-मक्खी पालन, सूत कातना, कपडा बुनना लाख पैदा करना आदि कामों को करके किसान अपनी फ़ुरसत के समय का सदुपयोग कर सकता है।

विद्या: शिक्षा के विषय में हमारा देश बहुत पिछडा है। खास कर गाँवों में शिक्षा का बहुत कम प्रचार हुआ है। साक्षरता का प्रचार ही उनके अज्ञान को दूर कर सकता है। बालक-बालकिकाओं के अलावा बालिग लोगों केलिए भी पाठ-शालायें खोली जानी चाहिये। गाँववाले ज्ञान-वान बनेंगे तो, लड़ाई-दंगा करना, जुआ खेलना, ताड़ी पीना, मुकद्दमा-बाजी आदि बुरी आदतों से बचेंगे। शुल्क देकर शिक्षा पाने में बहुत से लोग असमर्थ हैं। इसलिए पढाई निःशुल्क रहे। गाँव के बच्चे अपने माँ-बाप के धंधे में कुछ न कुछ मदद करते हैं, इसलिए स्कूल जाना नहीं चाहते। अतः पाठशाला के समय में उचित परिवर्तन किया जाय ताकि शिक्षार्थी सुबह विद्या सीख लें और दोपहर को अपने धंधे में लग जायें। इसलिये नयी प्रणाली के निःशुल्क आनिवार्य प्रारंभिक शिक्षा ही हमारे गाँवों केलिए सही है।

संक्षेप में कहें तो वही आदर्श गाँव है जहाँ गाँव की प्राकृतिक सुंदरता और निर्मलता के साथ शहर की भी सुविधायें हों। अपरोक्त सब सुधार हम गाँवों में कर सकें तो हमारे गाँव फिर से खुशहाल बन जायेंगे। हाँ, याद रहे, गाँव की तरक्की करते उसको भी शहर बनाने की भूल न की जाये।

★

ON 'π'

By

K. R.

π (Pi) is one of the curiosities of mathematics It is generally defined as the ratio of the circumference of a circle to its diameter. However, in many branches of higher mathematics, it occurs in questions that have nothing at all to do with circles.

Pi is one of the most interesting as well as famous of numbers. A learned professor once compared our numbers with a nation. They have many characteristics in common like the different individuals that go to make a nation. But just as some persons are interesting on account of their peculiar personality, so are some numbers, and one of these is π.

Amongst the simple figures with which the ancients were familiar was the circle, and in the course of their investigations they became acquainted with some of the properties of π. The Babylonions and the Jews estimated the circumference of a circle as three times that of the diameter, thus giving, π the value three. The Hindus (500 A.D) used 62832/20000. that is, the now familiar 3·1416 (Kern. Aryabhattiyam, Leyden, 1874, trans by Rodet, Paris, 1879). To day, for rough approximation, it is frequently sufficient to put $\pi = \frac{22}{7}$.

One of the three famous problems of antiquity was "squaring the circle"—that is, the construction of a square equal in area to that of a given circle. This is practically equivalent to determining by geometrical means the value of π. Although, the ancients never solved the problem, Archimedes showed by geometry the limit within which π must lie.

Many attempts have been made to determine accurately the value of the mysterious number, and the invention of logarithms by Briggs and Napier greatly facilitated the work of industrious computators. The most important publication, however, on the subject in the 18th century was a paper by Lambert read before the Berlin Academy in 1761, in which he demonstrated the irrationality of π, This incontestable result had no effect, apparently, in repressing the π computers. Several of them computed the value of π to a number of places, and in 1873 Mr. Shanks obtained it to 707 places (Proc. Roy. Soc. London, xxi).

The π computors usually employed Gregory's series—

viz. $\theta = \tan\theta - \frac{1}{3}\tan^3\theta + \frac{1}{5}\tan^5\theta - \ldots$

or identities like

$$\frac{\pi}{4} = \tan^{-1}\frac{1}{2} + \tan^{-1}\frac{1}{5} + \tan^{-1}\frac{1}{8}.$$

$$\frac{\pi}{4} = 4\tan^{-1}\frac{1}{5} - \tan^{-1}\frac{1}{70} + \tan^{-1}\frac{1}{99}.$$

The use of the symbol π is first found in taxt books of the eighteenth century, being used by Euler (1707—1783). Euler took up the subject several times during his life, effecting mainly improvement in the theory of the various series.

In 1873, Hermite proved that the base 'e' of the Naperian logarithms cannot be the root of a rational algebraical equation of any degree To prove the same proposition for π is to prove that a Euclidean construction for circle. quadrature is impossible. Hermite did not succeed in his attempt on π, but in 1882, Lindemann following exactly in Hemite's steps accomplised the desired result, and proved that π could not be the root of an algebraical equation.

Department of Physics :

HYGROMETRY

By

A. V. S.

Evaporation is constantly taking place from the surfaces of seas, rivers, lakes and ponds and the water returns to the earth in the form of rain. Consequently the atmosphere always contains a certain volume of water vapour. That branch of physics which deals with the measurement of water vapour in the atmosphere is known as *Hygrometry* and the instruments made use of for this purpose are known as *hygrometers.*

The atmosphere, though it always contains water vapour, is not ordinarily saturated with it. This water vapour is capable of exerting a pressure like a gas. The pressure exerted by the water vapour is known as vapour pressure, vapour tension or aqueous tension.

The sensations of dryness and dampness of the atmosphere do not depend upon the density of the water vapour actually present in the atmosphere; the former depends upon the remoteness of the actual vapour pressure from the saturation vapour pressure and the latter upon the proximity of the actual vapour pressure to the saturation vapour pressure. A warm sunny day can thus contain a large quantity of water vapour without producing any sensation of dampness.

Relative Humidity: *The ratio of the mass of water vapour actually present in a given volume of atmospheric air to the mass required to saturate the same volume at the same temperature is known as the relative humidity of the atmosphere.*

If a certain volume of atmospheric air at a certain temperature contains '*m*' gm. of water vapour and if the same volume at the same temperature can hold 'M' gm., the relative humidity $= \frac{m}{M}$. Relative humidity is usually expressed as a percentage.

The mass of water vapour actually present in one litre of atmospheric air is known as the density of water vapour. If '*d*' be the density of water vapour actually present in the atmosphere at a certain temperature, and if 'D' be its density when the atmosphere is saturated with water vapour at the same temperature, $\frac{m}{M} = \frac{d}{D}$. Now water vaponr will obey Boyle's law at ordinary temperatures close up to the saturation pressure. If '*f*' be the pressure exerted by the vapour actually present in the atmosphere at a certion temperature, and 'F' be the saturation vapour pressure at the the same temperature, by Boyle's law, $\frac{f}{d} = \frac{F}{D}$; or $\frac{d}{D} = \frac{f}{F}$. Thus relative humidity can also be defined as *the ratio of the pressure exerted by the vapour actually present in the atmosphere at a given temperature to the saturation vapour pressure at the same temperature.*

Dew-point: It has already been mentioned that the atmosphere is not ordinarily saturated with water vapour. If the air in a given locality be cooled down, a temperature will be reached at which the water vapour actually present in the atmosphere will be just sufficient to saturate it. Any the slightest further cooling will cause the excess of vapour to be deposited as dew. So this lower temperature is known as the dew-point.

Dew-point can thus be defined *as the temperature to which the atmospheric air must be cooled in order that it may be just saturated with the amount of water vapour contained in it.*

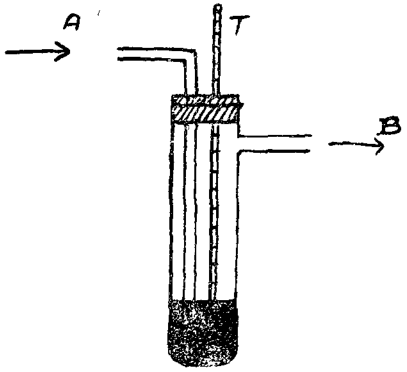
It follows that the actual vapour pressure at the temperature of the air becomes the saturation vapour pressure at the dew point, since the pressure remains constant during the process of cooling. Relative humidity can, therefore, the defined also as follows:— *It is the ratio of the saturation vapour pressure at dew-point to the saturation vapour pressure at the temperature of the atmospheric air.*

Absolute humidity of the atmosphere is measured by the mass of water vapour in grams present in one cubic metre of air.

Hygrometers :—Hygrometers can be divided into three types. (1) Dew-point hygrometers, (2) Wet and dry bulb hygrometers and (3) Chemical hygrometers.

(i) *Dew-point hygrometers*. Of dew-point hygrometers, *the Regnault's hygrometer* is the one most commonly employed.

The Regnault's hygrometer consists of a wide glass test-tube whose bottom is replaced by a silver thimble to a height of about an inch and a half. The tube is provided with a side tube. The month of the tube is closed



with a rubber cork through which passes a sensitive thermometer and a bent glass tube. The bulb of the thermometer and the lower end of the glass tube reach almost the bottom of the thimble, as in figure.

To begin with, the silver thimble is polished brightly. The cork is taken out and ether poured into the hygrometer sufficient to fill almost the whole of the silver thimble. The cork is replaced. A pair of bellows is connected to the inlet tube A. By working the bellows, a gentle stream of air is allowed to bubble through the ether. The ether evaporates rapidly. For evaporation heat is necessary. This heat is taken up from the ether itself. The ether is thereby cooled. The cool ether cools the silver thimble in contact with it. The cold silver thimble cools the sorrounding air. When this process of cooling by evaporation goes on, the air sorrounding the silver thimble will gradually reach a temperature at which the water vapour present in the air will be sufficient to saturate it. Any the slightest further cooling will cause deposition of dew on the silver thimble. The polished bright thimble will just turn dim. The temperature at which the dimness *just* appears is noted. The working of the bellows is stopped. The temperature will gradually rise and the dimness of the thimble will disappear. The temperature when the dimness *just* disappears is also noted. The mean of the two observed temperatures gives the dew-point. The experiment is repeated a number of times and the mean dew-point is found out. The laboratory temperature is also noted. By referring to tables, the saturation vapour pressures at the dew-point and at the laboratory temperature are determined. If the saturation vapour pressure at the dew-point be 'f' m.m. of mercury and that at the laboratory temperature be 'F' m.m. of mercury, the relative humidity $= \frac{f}{F}$.

Note :—(i) The two temperatures observed should not differ by more than a degree or two.

(ii) During the experiment the breath of the observer should not be allowed to fall on the thimble; hence observation from a distance through a telescope is desirable.

(iii) To note the appearance and disappearance of dimness the following procedure may be adopted :—Draw streaks on the thimble with a blunt match stick. When the dimness just appears the streaks will become visible and when the dimness disappears, the streaks cannot be seen.

SCIENCE SPEAKS

By

A. V. S.

Properties of electrons :—

1. They have $\frac{1}{1800}$ the mass of a hydrogen atom.

2. They carry the same electric charge as a hydrogen ion.

3. They fly at the rate of 19000 miles per second.

4. They are deflected from their course by a magnet.

5. They render gases conductors of electricity.

6. They heat the bodies they hit.

7. They cause molecular changes in some of the bodies they hit.

8. They cause phosphorescence in some of the bodies they hit.

9. They serve as centres of condensation for the moisture in the air.

Department of Chemistry:

Differences between Organic and Inorganic Compounds

By

K. Satyanarayanaswamy, M.Sc.

Organic Compounds	Inogarnic Compounds
1. They are compounds of carbon combined with a few other elements: H, O, N, halogens S, P, and As.	1. Compounds of the rest of the 92 elements (except carbon)—are grouped under inorganic compounds.
2. Although the actual number of elements constituting organic compounds are few, yet the possible types of combination are many; hence innumerable organic compounds are found (more than 7,50,000). Still newer compounds are being discovered or synthesised.	2. The number of compounds known of the remaining 91 elements are much less.
3. Organic compounds are combustible and a few are inflamable. They are destroyed by moderate application of heat (about 300°c). When heated beyond this temperature, they char and leave a black residue of carbon.	3. Inorganic compounds are stable towards heat. They are not combustible.
4. Most of these compounds are insoluble in water, with a few exceptions like sugar, acetic acid etc.	4. Most of them are soluble in water readily.
5. Organic compounds are generally gases, low boiling liquids, or solids with a low melting points.	5. The salts are solids mostly, and fuse only at high temperatures. Liquids are rarely found among the inorganic compounds.
6. The formulae of organic compounds are complex and molecular weights are very large: ex. the molecular weights of proteins etc.	6. The formulae are simple and the molecular weights are also low.
7. Most of the organic compounds are covalent (non-ionic) compounds. They do not ionize in solution.	7. These are mostly electrovalent compounds. They ionize in solution.
8. Reactions between organic compounds are slow and and yield is not quantitative.	8. Inorganic reactions take place instantaneously, and the yield is quantitative, because they are ionic reactions.

Organic Copounds	Inorganic Compounds
9. 'Isomerism' is present in the organic compounds, i.e., different compounds can have the same molecular formula. This is possible because of different structural arrangements of the atoms in the molecule Ex: C_2H_6O: This stands for both alcohol and dimethyl ether. $CH_3 \cdot CH_2 \cdot OH$: alcohol. $CH_3 \cdot O \cdot CH_3$ dimethyl ether.	9. No such possibility exits in the inorganic compounds. A single molecular formula can represent a single compound only.
10. The property of 'homology' exists inthe case of organic compounds: i.e., they can be arranged into groups or families of compounds having analogous chemical properties, a general molecular formula, and regular gradation of physical properties like density, viscosity, refractive index, boiling point, melting point. The molecular weight increases by 14 (CH_2) from one member to the next one in each series. Ex. Paraffin series. Olefines.	10. Homology does not exists in the inorganic compounds.

MAHMUD GAWAN

By

Neela Mudaliar

Mahmud Gawan—one of the most remarkable mediaeval statesmen—was an aristocrat of Gelan, and was born at Gawan in Persia in 1404. At the age of forty two, he left his home and came to Delhi to trade. In 1447 he went to Bidar, the capital of the Bahmani kingdom and entered the services of Ala-ud-din II. Soon he distinguished himself as a warrior by his various victories, and as an able administrator by his brilliant administrative reforms.

Humayun, who succeeded Ala-ud-din, recognised Gawan's strilking qualities and continued him in his service. During the minority of Nizam Shah—he was an important member of the Council of Regency.

During Muhammad Shah III's reign, he became the chief authority in the State and sole adviser of the king, and served the state with rare ability and success. He had unlimited power, and it was his daring and energy that repelled the invasions of Orissa, Telingana and Malwa. He fought wars, subdued countries, and enlarged Bahmani kingdom to an extent never reached before.

He led a force against the Kingdom of Konkan, and forced its chief to surrender the fortress of Kalna—the modern Visalgarh. He also forced the Raja of Orissa to pay tribute, but the most remarkable exploit was the raid on Kanchi, or Conjeevaram, in the course of the campaign against Narasimha Raja of Vijayanagar. The city was captured and an immense booty fell into the hands of the victor. He was also responsible for the re-capture of Goa from the Vijayanagar king, and seized the territory of the Raja of Belgaon, who had rebelled at the instigation of Raja of Vijayanagar. But it is in the administrative field that Mahmud shines better. In spite of the constant fight between the two parties in the Kingdom,—the Deccanies and the Iranies, Mahmud was able to carry on the work of his reforms with brilliant success. No department escaped his attention, and his reforms embraced a wide field.

The growth of the empire had extended the area of the provinces and this greatly increased the resources and powers of the Provincial Governors—who could at any moment have become a danger to the central authority. In order to check this growth, Mahmud divided the old four provinces into eight. Besides dividing the provincial area, he brought portion of each province under the direct control of the King. Thus with smaller area and lesser powers, the authority of the Governors was sufficiently curtailed. He organised finances, improved the administration of justice, encouraged public education and instituted a survey of village lands to make the state demand of revenue more just and equitable. He also re-organised the entire system of military administration. Of the various fortresses in the provinces, only one was under the command of the Governor, while others were in charge of the officers and troops responsible to the King. Corrupt practices were put down, better discipline was enforced and the prospects of the soldiers were improved.

The influence and power of Mahmud excited the jealousy of the Deccani nobles who formed a conspiracy against him and produced a forged letter before the Sultan to persuade him to believe in the minister's treasonable correspondance with the Raja of Vijayanagar, and the Sultan took the suicidal step of passing the death sentence on Mahmud Gawan on 5th April 1481. Thus passed away, under

cruel circumstances one of the purest characters of the age. Aud 'with him departed all the cohesion and the power of the Bahmani Kingdom'.

In many respects Mahmud Gawan's character was far superior to that of his contemporaries. He was completely devoted to the state and served it all his life with great ability and distinction. Leading a simple and pure life, he was fond of learning and the society of the learned, which led him to máintain a magnificent college and a vast library at Bidar. He was courageous. magnanimous, a lover of justice and free from the vices of the age. Any other man in his place would have fallen a prey to the temption of founding his own dynasty but unselfishness and unflinching loyalty to his masters were the rare traits of his character, and his whole career was one of unremitting exertions for the benefit of the state. But although Khwaja was pious and learned, he found it difficult to rise above the religious prejudices of the age and often took part in the crusades against idolatry. However the execution of such a devoted servant was a grave blunder and more than anything else, it accelerated the ruin of Bahmani dynasty. Well might he have exclaimed like cardinal Wolsely of England, "Had I but served God with half as much zeal as I have served my King, He would not desert me in my old age".

It is better to change our opinion than to persist in a wrong one
—SOCRATES

Words are wise men's counters, they do but reckon by them, but they are the money of fools.
—THOMAS HOBBES

When the eye sees darkness, the soul sees trouble.
—VICTOR HUGO

Without frugality none could be rich and with it, none could be poor.
—DR. JOHNSON

Law grins the poor, and rich men rule the law.
—GOLDSMITH

You can fool some people for all time, all people for some time, you cannot fool all people all time.
—ABRAHAM LINCOLN

Manners must adorn knowledge, and smooth its way through the world.
—THE EARL OF CHESTERFIELD

WHAT IS CO-OPERATION?

By

O. R. Krishnaswami

What is co-operation? Is it a mere form of business organisation? Or, is it something more than that? These require our investigation. At the out set, co-operation is considered to be one form of business organization. Partnership firms and joint-stock companies are also business organisations. But the purpose of co-operation is different from that of other organisations. Why an organization like a partnership? Two or more persons join together. They combine their resources in capital and skill. They organise a firm and carry on some kind of business. For what? Simply to earn profits and divide the same among themselves on some accepted basis. Similar is the case with a Joint Stock Company. Many a person subscribes to its share-capital. Thus a large amount of share capital is pooled together. A huge business is run with an army of officers and administrators. Why such a huge organisation with a big pool of capital and an army of officials? Only for earning profits and dividing the same among the share-holders by way of dividend. Thus the purpose of a partnership firm or a Joint Stock Company is to earn profits by investment of capital. Profit-seeking is the main motive with which such concerns are organised.

But co-operation is not like them. It is different from them from the point of view of profit-seeking. It is something more than a mere form of business organization. What is this something? Let us see.

There may be a common economic need among a group of persons. Different groups may have different common needs. For instance, agriculturists, as a class, need in common credit facilities, marketing facilities, etc. Weavers are in need of adequate and regular supply of yarn and other raw materials and facilities for efficient marketing of their products. And so on very often these common needs cannot be satisfied efficiently by individual action. Then the persons concerned feel the necessity of uniting together. They willingly come forward to join together and organise themselves into an association to get their economic needs satisfied in a better manner. Thus originates co-operation.

Co-operation means "working together." It is a union. Union of what? Union of persons. But it is not a union of capital like a Joint Stock Company. Why persons associate together in co-operaton? They associate together—not to loot, but to protect themselves from the economic evils of modern society: not to exploit, but to eliminate the exploitation by middlemen; not to promote strife and competition, but to promote unity and brotherhood; not to work for individual, selfish interest alone, but to work for the common good of all; not to earn profits, but to improve their economic conditions by means of satisfaction of their common economic needs through mutual help.

Thus, *co-operation is a voluntary and democratic association of human beings, based on equality and equity, managed by the members themselves for the purpose of satisfaction of their common economic needs connected with their well-being.*

Co-operation is, thus, something more than a mere form of business organisation. It is also a social organisation. It promotes the moral as well as the economic well-being of the persons connected with it. It is a religion applied to business. Honesty is capitalised

in co-operation. In it, honesty is not a mere policy, but a necessity.

Co-operation possesses certain characteristic features. ***First of all***, it is an ***association*** of ***human beings***. Persons combine together in co-operation not as capitalists or otherwise but as human beings. Human personality, not the capital is the basis of this orginisation. Capital is for the man; but man is not for capital.

Secondly, it is a *voluntary* association. In co-operation, persons associate together of their own accord. There is no place for compulsion or coersion in it.

Thirdly, its object is the ***promotion of the economic interest of its members***. The economic well-being of the members is aimed at by means of satisfaction of their common economic needs.

Fourthly, it is ***mainly*** a ***business organisation***. Though it is an organisation for poor people, it is not a charity concern. It is neither a charity nor a trade union. It can help only those who can help themselves.

Fifthly, It is based *equality*. When persons associate together as human beings, it is but natural that they do so on a basis of equality. But equality here does not mean equality of wealth. Equality consists in the equality of opportunity and control. All members, irrespective of their contribution of capital to the organisation, are given equal opportunities in getting their needs satisfied. There is also equal voice to every members in the management of the association.

Sixthly, co-operation encourages thrift among its members. Capital is as much necessary for co-operation as for any other business organaisation. Capital is the result of saving. So thrift is encouraged to save something for the future. Without thrift, no credit.

Seventhly, co-operation possesses the faculty of reconciling two conflicting interest in an economic activity. In an economic activity, there are two parties with opposite interests. For instance, in money lending, the lender is interested in getting high rates of interest, while the borrower is interested in getting loans at a cheap rate of interest. So they are antagonistic to each other. In co-operation, this conflict of interest in reconciled, sence the lender and borrower is the same person in it.

Democratic management is yet another important feature of co-operation. Co-operation is of the members, for the members, by the members. Every member is given equal power in the management. "One member, one vote" is the key to its democratic management.

Lastly, co-operation aims at the elimination of middlemen, which is necessary to improve the economic lot of the producers as well as consumers.

Co-operation is based on justice and equity. Human virtue is its starting point, spirit of service is its soul; democracy is its life-blood; happiness of mankind is its goal.

"*Co-operation is the law of life*"—RUSKIN.

Knowledge is a step which few many
climb
While duty is a path which all may
tread. —MORRIS

In characters, in manners, in style,
in all things the supreme excellence
is simplicity. —LONG FELLOW

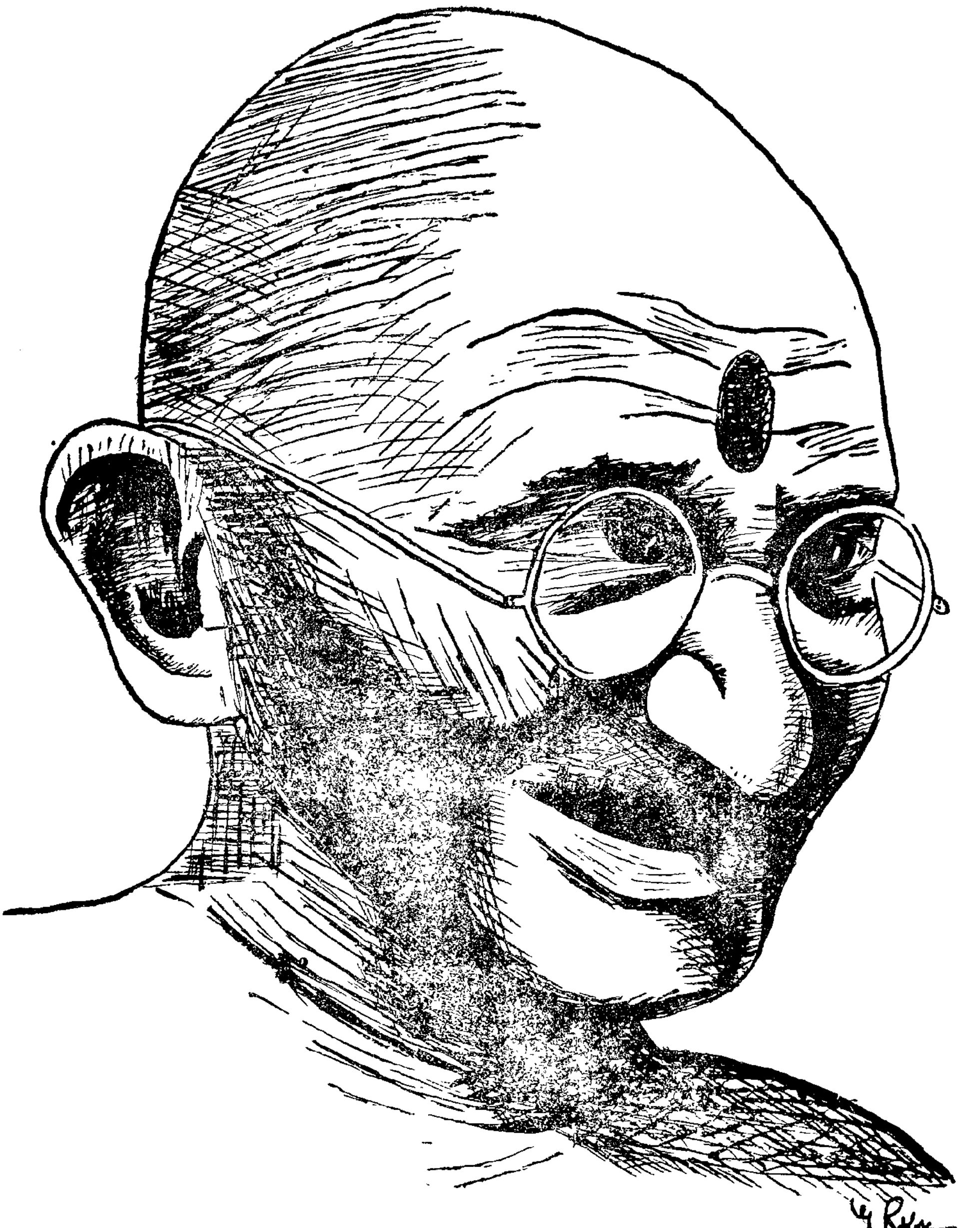
THE INDEPENDENCE DAY SPEECH

By

M. S. Chandrasekaran, *Chairman, College Union.*

Mr. Chairman, ladies and gentlemen,

I am very thankful to the authorities of the college for having given me an opportunity to take part in today's celebrations. I cannot speak so eloquently as the learned lecturer of this morning, yet, I shall try to do my best. The 15th of August is a memorable day in the history of our country. It should be written in letters of gold. The writer of world history will give a unique place to our freedom struggle amongst those of other countries in the world. We have gained our freedom and independence without shedding a drop of blood, without firing a single shot. No other nation in the world possesses such an unsullied record. No doubt, there was suffering. But it was the suffering of the spirit, and the tapas of the mind. Ours is a land of saints and martyrs, who have achieved the conquest of matter by the force of the mind. In other words, we in this country have long believed in soul force, and have also demonstrated the efficacy of it, particularly, in worldly matters. It was given to Manatma Gandhi, the Father of the Nation, to exert this soul force on behalf of the natien and win for it its independence. He was a frail little man, the "naked fakir", who, by his indomitable spirit, brought the mighty British empire to its knees. It was his Satyagraha that shook the foundations of British power in our country, and also accomplished the miracle of Britain surrendering the brightest jewel in her crown. Mahatma Gandhi will go down in history as the greatest pacifist of modern times. We are fortunate in having in our Prime Minister, another great pacifist. His counsel of moderation and his policy of neutrality in foreign affairs are only the lessons he had learnt from his master and guru, Mahatma Gandhi. Though our country is ringed round by would—be enemies, who commit acts of aggression, yet the Prime Minister pursues unswervingly the policy of peace and goodwill. On this sacred day, which marks the termination of our age-long slavery, and the beginning of a new era of growth and expansion, let us send a message to the peoples of the world, viz., the message of the Mahatma, or the message of peace that is indivisible. Let us implore those nations, which still believe in war as the only solution for international differences and disputes, to give up their war-mentality and tread the path of peace and conciliation. This College of ours also has a lesson to teach us, because it bears the name of a great leader. who fought for the liberation and amelioration of his down-trodden countrymen. Let us pay our founder homage on this great occasion. May the soul of the Father of the Nation rest in peace. May his spirit help us to accomplish the work of securing the fruits of independence for our countrymen and women. Let us all remember those who suffered and sacrified to make our country a free and equal partner in the commonwealth of nations.



MAHATMA GANDHI

By R. K. Neelakantan, I-U.C., Group I.

MUSICAL TRUTH IN MATHEMATICS

By

Lalit Mohan, II-U.C., I Group.

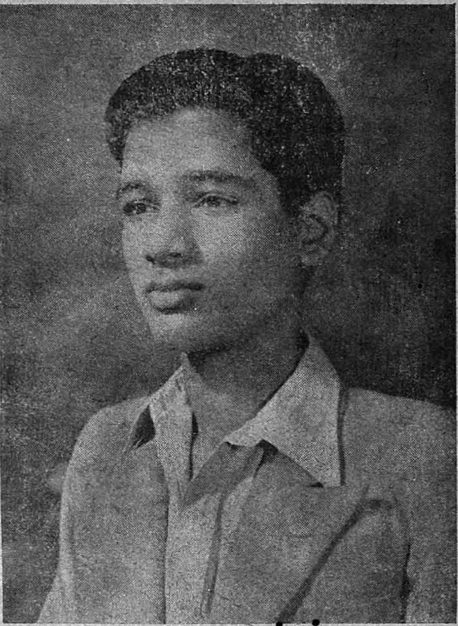
Mathematics is the glory of the human mind. It is the most marvellous instrument created by the genius of man for the discovery of truth. The domain of Mathematics is the sole domain of certainty. It is the realm to which all speculations and thought must repair for chastening. The most distinct and beautiful statement of any truth must take atleast the mathematical form. We may say " Truth is Maths and Maths is Truth ".

I say Mathematics is a truth, and nothing but a truth. Truth is the same thing to the soul as music to the ear, and beauty to the eye. The pursuit of truth as in Mathematics, does really as much gratify a natural faculty implanted is us by our wise creator as the pleasing of our senses. After solving a sum in mathematics, we dive into the fathomless oceans of delight, delight free from regret, turpitude, and intemperance that commonly attend sensual pleasures. Wordsworth says :

On poetry and Geometric truth,
And their high privilege of lasting life,
From all internal injury exempt,
I mused, upon these chiefly, and at length,
My senses yielding to the sultry air,
Sleep seized me, and I passed into adream.

Mathematics is not only the science but also the art of all arts. Mathematics itself, is a piece of fine art. There is simplicity, the indispensability of each word, each letter, each little dash, the symmetry and proportion in its results, that among all artists raise the mathematician nearest to the world creator. Beauty in a perfect piece of art consists in the perfect way in which it expresses the truth. A piece of poetry is a piece of art only in so far as it expresses eternal truths in a beautiful form. Mathematics possesses supreme beauty—a beauty cold and austere, like that of sculpture, without appeal to any part of our weaker nature Without t e gorgeous trappings of painting or music, the Greeks, have been great sculptors, only beeause, they were good geometers. Its progress and the improvement are linked to the prosperity of the state.

Music the loveliest art of fairies comes out of Mathematics, for harmony, depends on musical proportion.



Sri R. V. Narasimhan,
Stood first in the University, Examinations, 1952.

FUN SHINE

By

Arambakam Lakshmanudu, I. U. C. Gr. III B.

I wish to see—

A train driver paying his own fares.
A trafficker buying his own wares.
A fruit sell ereating his own pears.
A clergyman saying his own prayers.

I like to see—

A Dentist building his own teeth.
A Contractor plaiting his own wreath.
A Launderer washing his own clothes.
A Sweep cleaning his own flues.
A Hosier stitching his own socks.
A Barber cliping his own locks.
A Cobbler cobbling his own shoes.
A Doctor taking his own dose.

I saw—

A Comic laughing at his own cracks when no body's looking ;
A Lecturer amusing at his own lectures when no one understanding ;
A Politician sitting through his own speeches when no body hearing ;
A Historian overwhelmed in his own sources which no one could believe ;
A Moralist practising his own preachings which had already been pactised by his disciples ;

What to you would do ?

M. S. Rammohan, *(old boy)*
Officer-Cadet under training at Dehra Dun.

Small curs are not regarded when
they grin,
But greatmen tremble when the lion
roars. —SHAKESPEARE.

The childhood shows the man,
As morning shows the day.
—MILTON.

They never taste who always drink,
They always talk who never think.
—MATHEW PIROR.

"கலைக்குள் சிறந்ததோர் நாடகக்கலை"

சி. சுப்ரமணியன், இரண்டாம் வகுப்பு—முதல் பிரிவு.

"நெறியில்லாதவனுக்கு நெறிகாட்ட,
ஒளிகாணாதவனுக்கு ஒளிகாட்ட
ஒரு சோதி (ஜோதி)—ஆண்டவன்"

ஆம்! நெறி, ஒளி, நீதி, வாய்மை, தூய்மை, அன்பு இவையே கடவுள். அக்கடவுளின் படைப்பில் விலங்குகளும் மனிதர்களும் உட்பட்டவர்கள். இவ்விரண்டின் கடமைகளையும் அவன் அவர்கள் மேல் சுமத்தியுள்ளான். அதைக் கவனிப்போம். மனிதப் பிறவிகள் வாழ்வதையே தம் செயலாகக் கொண்டுள்ளனர். யாக்கைக்கு இரை தேடுவதுடன் மனித வாழ்க்கை கடைபோகவில்லை. விலங்கினும் அவனை உயர்த்திவைக்குமோர் சக்தி என்றும் அவனுள் இயங்கிக்கொண்டிருக்கிறது. அச்சக்தி கலைச் சக்தியேயாகும்.

காவியம், ஓவியம், சிற்பம், சங்கீதம், நடனம் இவைகளே மனிதனை விலங்கினின்று பிரிக்கின்றன. மனிதன் இவ்வுலகின்கண் வாழ ஊண், உடை, இடம் அவசியமே. கிடைக்கும் பொருளை அதன் தன்மையிலேயே அதைவிட எண்ணம் செல்வதில்லை. அதைப் பல மாறுதல் படுத்துகிறான். குறிப்பாக ஒருவன் ஒரு மனை கட்டுவதாகக் கொள்வோம். அதற்குச் சமையலறை, படுக்கையறை இன்னும் பலவற்றையும் பொதுவாக அமைக்கின்றான். அமைத்தும் வீட்டின் முகப்பில் முன் கூடம் ஒன்றை அழகுபட அமைக்கின்றான். வேறு இடங்களைப் பிறர் காணாத உள் அமைப்பினும், இதைமட்டும் பிறர் காணும்படி பட்டுத் திரைகளினாலும், படங்களினாலும் அலங்கரிக்கிறான். ஏன் இது? அவனது இச்செயலின்கண் நல்ல கருத்தொன்றுண்டு. அவன் செய்த அலங்காரம் அவசியமற்றதாயினும் ஒரு தத்துவத்துடன் உறவுகொள்ள அவாவுகிறது அவன் மனம்.

"உறவே கருத்தாக உள்ளம் நாடுகின்ற தத்துவம் அழகு என்ற பெயரால் அறியப்படுகின்றது".

அழகின் மறுபெயர்தான் கலைநலம். இந்நலத்தை அறியாதவன் கடைப்பிணமே. எனின், மானுட வாழ்க்கைக்குக் காவிய முதலிய நற்கலைகள் அவசியமாகும். கலை நலத்தால் கனியலான பெருமக்களின் உள்ளத்தின் மலர்ச்சியே அக்காவ்யாதிக் கலைகள். ஆனால் இக்கலையினாலேயே யாவரும் கலை வல்லுநராக முடியாது. வல்லுநராகக் கலைப்பயிற்சி தேவை. அப்பயிற்சியை உயர்த்திவைக்கும் தன்மை வாய்ந்தது நாடகக் கலை.

சிறுவர்களுக்குப் பள்ளியில், காட்சியின் துணையாலும், ஓசையின் உதவியாலும் இளமனம் வருத்தமடையாவண்ணம் கல்வி பயில்விப்பதே சிறந்த முறையாகக் கொண்டிருப்பதுபோல, எழுத்தறிவில்லாத பாமர மக்கட்குக் கலைப் பயிற்சி இனிய வழியில் அளிக்க நாடகம் ஒரு சிறந்த சாதனமாகும்.

இக்கலையின் திறம் இதுவாயின், இது கற்பனைத் திறம் வாய்ந்த காவியமாயிருத்த லவசியமாகும். நாடகத்தின் உடல் கதை. அதனை இயக்கும் உயிர் கதையை நிகழ்த்திச் செல்லும் ஆசிரியனது உள்ளக் கருத்தும் மனோபாவம் பொதிந்துள்ள சொற்களுமாகும். அதுவுமின்றி நாட்டின் இயல்பினை உள்ளதை உள்ளவாறே புனைந்து காட்டவேண்டும் அந்நாடகம்.

"இந்நாள், நாம் எங்கெங்கும் காணலாகும் இடுதிரையும், அதிர்வெடியும், பாட்டும், பகட்டும், உடையும், வாய் வழியும் சிறுமைச் சொற்களும், மின்சார விளக்கொளியும் நாடகம் என்ற பெயர் பெறுகின்றன"

அன்னதற்குக் காரணம் நாடகம் நடத்துவோரும், எழுதுவோரும் கலையின் சிறுபாகத்தையும் பயின்றவரல்லர். அக்கால சைனர், ஆரியர் இக்கலையை இழித்து அதன் வளர்ச்சியைத் தடைப்படுத்தியதை விட இவர்களின் இக்கொடுமையே பெரிதாகும். ஆகவே நாடகத்திரு தன்னலங் கெட்டு இழிய நேர்ந்துவிட்டது.

நிற்க, வியாசர், கம்பர் முதலியோர்கள் எழுதிய புராண சம்பந்தமான கதைகளை அகற்றியும், மக்கள் சமூக நலனை தமது கருத்தெனக்கூறியும் புது நாடகங்களை எழுதி நடிக்கின்றவர்களும் இருக்கின்றனர். இவர்களின் திரு கலையல்ல; இல்லாமை தருகின்ற அஞ்சாமையே.

"இத்திரு வமைந்தோர் நாடகத்தை அரசியல் மேடையாகவும் சமூகச் சீர்திருத்தச் சபையாகவும் செய்து, பெரியதொன்று புரிந்துவிட்டதாக மகிழ

வும் செய்கிறார்கள்". தீமைகளை எடுத்துக் காட்டினால் மக்கள் திருந்துவர் என்பதே அவர்களின் கருத்து.

"தீமையைத் தீட்டிக் காட்டுவதால் ஒரு நாளும் தீமைவிலகாது" அதை விலக்கக்கூடியது நற்கலையே யாகும். அஃதாவது நன்மைகளைக் கூறியே கேடுகளை அழிக்கலாம்.

உழைத்த உள்ளங்களுக்கு இன்பம் தந்து ஊக்கம் விளைவிப்பன நாடகங்களே. மக்களின் கேடுகளைக் கடத்தி நற்குண மமைப்பவை நாடகங்களே. கலைப் பயிற்சியை அளிப்பனவும் நாடகங்களே. ஆகவே தோழர்களே மாணவர்களாகிய யாமே எதிர்காலக் கவிஞர், கலைஞர், இன்னும் பலரும் ஆவோம். ஆகவே இந் நாடகக்கலைபோன்ற பல மேற்பட்ட கலைகளையும் யாம் நம்மாலியன்றவரை நன்முறையில் வளர்க்க உறுதி கொள்வோமாக.

வள்ளுவர் திருப்புகழ்

பிழை திருத்தம்

பக்கம்	வரி	பிழை	திருத்தம்
22	8	வளுவ	வடிவ
22	8	வடிவப்	வளுவப்

: "நமது சுதந்திரம்" :

நம் நாட்டின் சுதந்திரம சாதாரணமாகக் கிடைத்த ஒரு பொருளன்று. ஜூபிடரின் தலையிலிருந்து மினர்வா தோன்றியதுபோல வந்ததன்று. பிரம்மா கையை நீட்டிய உடன் திடீரென்று தோன்றிய ஒரு பொருளுமன்று. அல்லது அறுபத்து மூன்று நாயன்மார்கள் பாசுரம் பாடியதும் கிடைத்ததுமன்று நமது சுதந்திரம்.

தியாகிகளின் எலும்புச் சுண்ணாம்பில் உதிரத்தைச் செந்நீராக ஊற்றி மக்களின் கண்ணீரால் உருவாக்கப்பட்ட ஒரு மகத்தான சுடர்மாளிகை நமது சுதந்திரம். தியாகிகளின் இரத்தத்தை எண்ணெயாக ஊற்றிப் பாரத வீரர்களின் நரம்புகளைத் திரியாகத் திரித்து, அஹிம்சை என்னும் சுடர்கொண்டு காந்தியார் ஏற்றுவித்த அணையா விளக்கு! இந்தரு மனையினீங்கி இடர் மிகு சிறைப்பட்ட போதும், பதந்திரு இரண்டுமாறி பழிமிகுந் திழிவுற்ற போதும் விதந்தரு கோடியின்னல் விளைந்து அழித்திட்ட போதும், தளர்ந்துவளையாமல் போராடிப் பெற்றது நமது சுதந்திரம்.

மேலை நாட்டினர் சுதந்திரம் பெற்ற வரலாற்றிற்கும் நாம் சுதந்திரம் அடைந்த வரலாற்றிற்கும் மகத்தான வேற்றுமை உண்டு. "மனித சமுதாயத்தின் முன்னேற்றம் இரத்தத்தாலும் தீயினாலும் எழுதப்பட்டது" என்று அறிஞன் மார்க்ஸ் கூறியதுபோல மேலை நாட்டினர் தங்கள் விடுதலையைப் பெறக் கொட்டிய குருதி கொஞ்ச நஞ்சமன்று. வீழ்த்திய தலைகள் எண்ணிலடங்கா. நமது சுதந்திரம் அஹிம்சையைப் போர்வாளாகக் கொண்டு, சத்தியத்தைக் கேடயமாகத் தாங்கித் துளி இரத்தமின்றிக் காந்தியார் வாங்கிக் கொடுத்ததாகும்.

பிரான்ஸ் நாட்டில் மக்கள் விடுதலை கோரி 1798ல் அந்நாட்டுக் கொடுங்கோல் முடிமன்னன் லூயியை எதிர்த்துக் கிளம்பினர். சுதந்திரம், சமத்துவம், சகோதரத்துவம் இவையே அவர்களின் உரிமைக் குரல். என்றுமிலா மக்கள் சக்தி எக்காளமிட்டது. மணிமுடி மண்ணில் வீழ்ந்தது. கோமான்களின் குருதி வெள்ளம் புனித பிரான்ஸ் நாட்டைக் கோரமாக்கியது. அந்த நாட்டின் விடுதலைக்காகச் சுதந்திர அன்னை மகத்தான உயிர்ப்பலி கொண்டாள்.

1917 அக்டோபர் மாதம் 17-ம் தேதி ரஷ்யப் புரட்சி வானம் கறுத்தது. மனித சமுதாயத்தின் மணி நாதம் மகான் லெனின் தலைமையில் வீரிட்டெழுந்தது. கொடுங்கோலன் ஜார் கொலை செய்யப்பட்டான். புயல் காற்றில் மரங்கள் திமுதிமு வெனக் காடெல்லாம் சரிந்தமைபோல் கொடுங்கோலர் சரிந்தனர். சுதந்திரத்தைப் பெற்றனர். சுதந்திரத்திற்காக இரஷ்யா இரத்த தானம் கேட்டது.

பிற நாடுகளில் சுதந்திர அன்னை இரத்த வெள்ளத்தில் நீந்திக் கரைசேர்ந்தாள். நம் நாட்டிலோ அன்புக் கடலில் தோய்த்தெடுக்கப்பட்டாள்.

1498-ல் வாஸ்கோடகாமா கள்ளிக்கோட்டையில் இறங்கினான். அதுவே அன்னை நூற்றைம்பது வருடகாலம் அடிமைத்தலையில் கிடப்பதற்குக் காரணமாயிற்று. வெள்ளையனின் இரும்பாணிகள் இந்தியனின் இதயத்தை நசுக்கின. ஒடேந்திய வெள்ளையன் நாடாண்டான். நம்மவன் செய்வதறியாது தேம்பித் திரிந்தான் இந்த நேரத்தில் தோன்றினான் ஒரு மாவீரன். வானம் பொழியுது, பூமி விளையுது, மன்னவனுக்கேதுடா காணிக்கை என்று குமரிமுனையில் குரல்எழுப்பினான். அக்குரல் இமயம் வரை எதிரொலித்தது. அதுவே நம்பாரதத்தின் முதன் முழக்கம். வாழ்வு அல்லது சாவு; இரண்டில் ஒன்றைப் பார்த்துவிடுவது என்ற வைர நெஞ்சத்துடன் களத்தில் குதித்தான் வீரபாண்டியன் கட்டபொம்மன். தமிழகமே மண்டி எழுந்து வீரவாள் கொண்டு பரங்கியரைவெட்டி வீழ்த்திற்று. முதலில் தூக்குக் கயிற்றை முத்தமிட்டான், சில காட்டிக் கொடுக்கும் கயவர்களால், சுதந்திரப் பலிபீடத்தில் முதல் களப் பலியான கட்டபொம்மன்.

கி. பி. 1857-ல் எங்கும் சுதந்திர உணர்ச்சி பெருக்கெடுத்தது. சுதந்திரத் தீ பிடர் பிடித்து உந்த வீரர்கள் போராட்டம் தொடங்கினர். எங்கும் போர்! போர்!! போர்!!! வீரன் பகதூர்ஷா, இந்தியாவின் ஜோன் ஆப் ஆர்க், பெண்களின் திலகம் ஜான்ஸி இராணி போன்ற உண்மை வீரர்கள் உயிர்த்தியாகங்கள் செய்தனர்.

அன்று தொடங்கிய போர்த் தீ மக்களிடையே பரவியது. மக்கள் பொன் விலங்கை உடைத்

தெறிய முனைந்தனர். பல காளைகளைப் பலிகொடுத்தோம். குமரன் குருதி சிந்தினான். வ. உ. சி. செக்கிழுத்தான். தில்லையடி வள்ளியம்மை தடியடிபட்டாள். இராஜ குரு சுகதேவ் பின் தொடர அஞ்சா நெஞ்சன் பகவத்சிங் தூக்குக் கயிற்றை முத்தமிட்டான். குருதி கக்க, எலும்பு நொறுங்க உயிர் நீத்தான் பாஞ்சால சிங்கம் லஜபதிராய். வங்கம் தந்த சிங்கம் நாடுகடந்தான். முடிசூடாமன்னன் நேருவும், அகிம்சாமூர்த்தி காந்தியும் கைகோத்தனர்.

1942-ல் காந்தியார் வெள்ளையனே வெளியேறு என்று கர்ஜித்தார். கோர அடக்குமுறை தாண்டவமாடியது. அதிகார வர்க்கம் தன் இரத்த நாக்குகளைச் சுழற்றி மோப்பம் பிடித்தது. தியாகிகள் சட்டத்தின் விஷப் பற்களில் துவைக்கப்பட்டனர். மக்கள் சக்திவென்றது; அகிம்சை அணுக்குண்டைவிடப் பலம் வாய்ந்தது என்று நிரூபிக்கப்பட்டது. "நாமார்க்கும் குடியல்லோம் நமனையஞ்சோம்" என்று போராடி 1947 ஆகஸ்டு 15-ல் கண்டோம் சுதந்திரத்தை.

சுதந்திரம் வந்துவிட்டது என்று நாம் இறுமாந்திருந்து விடக்கூடாது. உலக வரலாறு பயங்கரமானது. உலகத்தை உய்விக்க வந்த சாக்ரடீசுக்கு நச்சுக் கோப்பையை ஈந்த உலகம், இயேசு நாதரைச் சிலுவையில் அறைந்த உலகம், உலகம் உருண்டை என்ற கலிலியோவை மரண தேவனிடம் ஒப்படைத்த உலகம், அடிமைத் தளையை அகற்றிய ஆபிரஹாம் லிங்கனுக்குத் துப்பாக்கிக் குண்டைப் பரிசளித்த உலகம், மூன்று உண்மையைப் போதித்த காந்தியாருக்கு மூன்று குண்டுகளைப் பரிசாக அளித்தது. இனியாயினும் ஓராயிரம் ஆண்டுகள் ஓய்ந்து கிடந்த பின்னர் வாராது போல வந்த மாமணிகளைத் தோற்கக் கூடாது. பாரத மாதாவை, அவன் பெற்ற பிள்ளைகளின் பிணங்களை முத்தமிடவிடக்கூடாது. நமது சுதந்திரம் பல அபாயங்களால் சூழப்பட்டிருக்கின்றது. ஒரு பக்கம் அமெரிக்கக் கழுகுகள் டாலர் சிறகடித்துப் பறக்கின்றன இந்தியாவை நோக்கி; ஒரு பக்கம் ரஷ்யக் கரடி தன் நாக்கைச் சுழற்றிக்கொண்டிருக்கிறது.

நாம் பெற்ற சுதந்திரத்தைப் பேணிவளர்க்க வேண்டும். இன்பமயமான இந்நாளில் நம் ஏழைச் சகோதரர்களைக் கொஞ்சம் எண்ணிப்பார்க்க வேண்டும். வாப்பே தலையணை, வைக்கோலே பஞ்சு மெத்தையாகத் துயிலும் ஏழை விவசாயிகளை நினைத்துப் பாருங்கள். நெல்லை விதைத்தவன் கல்லைத் தின்கின்றான். உழைப்பவன் ஒருபக்கமிருக்க அதை உண்டுகொழுப்பவன் ஒருவன். பசிப்பவனுடைய பசிக்குடலையும் பிடுங்கி ருசி பார்க்கிறது ஒரு கூட்டம். பச்சிளங் குழந்தை பாலுக்கு அழும்போது பரந்தாமனுக்குப் பாலாபிஷேகம் நடப்பதுபோலிருக்கிறது இன்றைய சமுதாய நிலை.

இந்த நிலைமாறி எல்லோரும் ஒரு குலம், எல்லோரும் ஓரினம், யாதும் ஊரே யாவரும் கேளிர் என்று மக்கள் வாழ வேண்டும். ஏழைகள் அழுத கண்ணீர் நிறுத்தப்படாவிடில் இந்த நாட்டில் ஒரு பிரஞ்சுப் புரட்சியோ அல்லது ஒரு ரஷ்ய ரத்த வெள்ளமோ தவிர்க்க முடியாததாகிவிடும் என்பதைத் தெரிவித்துக்கொண்டு எனது கட்டுரையை முடித்துக்கொள்ளுகிறேன்.

பிச்சைக்காரி

எம். நடராஜன், 2-வது வகுப்பு 1-வது பிரிவு

சேர்ந்த நிலையும் கெடுவழி கடந்து
வந்தவர் எல்லாம் வளமுடன் வாழச்
சொந்த நாட்டுச் செம்மல் பலரும்
பிச்சை எடுத்தும் பட்டினி இருந்தும்
வாடி வதங்கி வதைந்திடு வதையும்,
உச்சி மாடியில் உலுத்தர் வாழக்
கொச்சை மொழியுடைக் குழவிக ளோடு
பாடு பட்டிடும் பாட்டாளி தெருவை
வீடாய்க் கொண்டு வாழ்ந்திடும் நிலையும்
முத்தும், ஏலமும், மணியும், யானை,
சந்தனம், அகிலும், தந்தம் முதலா
மிளகு, அரிசி, மந்தி பலவும்
தரணி போற்றத் தந்த கலங்கள்
ஒட்டிய கன்னமும் உலர்ந்த தலையும்
கட்ட நல்ல கந்தையும் இன்றி
வட்டு கட்டி வாடி நொந்து
கண்ணீர் விட்டுக் கலங்கும் தமிழரை
ஏற்றிச்சென்று இலங்கை, மலேயா,
அந்தமான் தன்னில் அடிமையாய் விட்டிடும் !
இழிவு எண்ணும் ; இடையிடை யேயவன்
மாமன் சுப்பன் மடையன் செய்யும்
காமச் செயலும் கள்ள பேரமும்
ஏழை பக்கன் இழிவு படுதலும்
பாழாய்ப் போன பயிர்களைப் பற்றியும்
பட்டினிச் சாவு பெருகுதல் பற்றியும்
இவைகளுக்குத் தன்னால் இயன்ற உதவி
எப்படிச் செய்தல் என்பதைப் பற்றியும்
மாலை வருவதாய் மொழிந்து சென்ற
அருமைத் தாயார் அதுவரை வராத
காரணம் தனையும் ; கரும்பினு மினிய
ஆரணங் கந்த அரிவை பற்றியும்
எண்ணும், இப்படி எழுநாள் கழிந்தன !
மாயூர் சென்ற மங்கை நல்லாள்
தாயூர் வந்தாள். செல்வன் தாயிடம்
ஊரார் வந்தே உரைத்துச் சென்றதை
மாறுது கூற மங்கை கேட்டபின்
" அப்பா ! இனியோ அந்தப் பாவி
சுப்பன் தொல்லை தேவை இல்லை !
வேலை நிறுத்தம் வெற்றியாய் நடத்தி
வேலை இழந்த வாணன் இன்று
வருந்தி நம்மிடை வாழ்வு தேடிப்
பொருந்தாத் தேசம் பாம்பே சென்று
வடவர் கடையில் வேலை செய்கிறான் !
சுப்பன் தனக்குத் தொல்லை கொடுத்தால்
துன்பம் செய்வான் ! தொலையாத் துன்பம் !!
வேண்டாம் அண்ணன் வந்தால் நம்முடை
வாழ்வாய் உள்ள வேலை போகும் "
என்று மொழிந்து எதிர்க்க ; செல்வம்
" அம்மா இந்த அறிவிலிச் சுப்பனைச்
சும்மா விட்டுத் தாயக மக்கள்
பட்டிடும் துயரைப் பார்த்து வாழ்ந்திடப்
பணக்கார னாகப் பிறக்க வில்லையே !
அண்ணன் வேண்டாம் ! அடியேன் உள்ளேன் !
உத்திரம் இடுங்கள் ! ஊரைக் காப்பேன் !
என்று தாய்சொல் எதிர்பார்த் திருக்க
" நன்று நீமிக நியாயமாய் நடந்திடு !
அம்மான் என்பதை அறிந்து நடந்திடு !
வம்புகள் அதிகம் வரவழைக் காதே ! "
என்று பணித்தாள் இரும்பூ தெய்தி
செல்வம் " தாயே ! செல்வேன் இன்றே
வல்லவர் மக்களை வாட்டும் கொடுமையைக்
கொல்வதற் காகக் கொடுப்பேன் உயிரை !
பல்வனத் துடனே பாரோர் காண
எந்தாய் நாட்டை எழிலுறச் செய்வேன் "
என்று கூறினன் வத்தினன் நங்கையும் !

(தொடரும்)

రైలు రొమాన్స్—

రచన—ఆరంబాకం లక్ష్మణ - మొదటితరగతి.

ఆనాడు కాలేజినుంచి ఇంటికి వస్తున్నాను. పోస్టు జవాన్ నాచేతికి ఒక టెలిగ్రామ్ ఉత్తరాన్ని ఇచ్చాడు. మాఅవ్వ (తొంబైతొమ్మిదేండ్ల వయస్సుఉంటుంది) చావు బ్రతుకులకి మధ్య ఘోరంగా పోరాడుతూఉందని, నన్ను చూడాలన్న కోరికతో ఉందని అందులో ఉంది. ఇంత చిన్నవయస్సులోనే పరలోకానికి ప్రయాణం కట్టూఉందంటే మెడకాయమీదతలకాయ ఉండే వ్యక్తిని నేను వ్యసనపడకుండా వుంటానా ? మా అవ్వకు నా మీద వుండే ప్రేమవలన మనస్సులోనే ఎవ్వరికీ వినపడకుండా బోరుబోరుమని ఏడ్చుకొన్నాను. అవ్వకి వుసురు ఈడ్చుకొంటూఉందని కారణం చెప్పి కాలేజికి ఏకంగా ఒక వారంరోజులు సెలవు పెట్టుకొని వున్న పాతగుడ్డల్ని మూటకట్టుకొని రైల్వేస్టేషనుకు బయలుదేరాను. రైలు స్టేషన్ను చేరేసరికి చాలా ఆలస్య మయి పోయింది. ఇక కొన్ని నిముషాల్లోనే రైలు కదలపోతుంది. ఇంక టిక్కట్టుకొనాలి గదా మరి ! ఒక ఊపుతో బుక్కింగుఆఫీసు కిటికీమీదికి ఉరికాను. అక్కడ చూతునుకదా ఓ కొండ వీటి చాంతాడు అంటారే ఆలాంటి 'క్యూ' నిలబడిఉంది. నాకు ఏమీ తోచలేదు. దేవుడిమీద భారంవేసి నేను నిలబడ్డాను కాని ప్రయాణం సాగదేమో అనే భయం ఎక్కువవుతూనే వుంది. ఈవాళే ఈ రైలుకే వెళ్లి మా అవ్వ బ్రతికుండగానే చూడాలని మొండికేసి నిలబడ్డాను కాని టిక్కట్ దొరకందే ! క్షణాలు నిమిషాలుగా మారి అవీ గతించి పోతున్నై. నేను ఆ స్థితిలో ఎంతగా తపించి పోయి వుంటానో ఊహించాల్సిందే. ఎలాగయితేనేం. బుక్కింగు ఆఫీసు కిటికీదగ్గర చేరాను. నేను అందిచ్చిన అయిదు రూపాయిల నోటుకు నాలుగు రూపాయిల టిక్కట్టు ఇచ్చి మిగత చిల్లర వాడు ఇయ్యబోతుంటే నా వెనక నిలబడివుండే ప్రయాణీకం కాస్త ఓపిక పట్టలేక నన్ను అమాంతంగా ప్రక్కకి నెట్టేసింది. ఆ మిగత చిల్లర గోవింద కొట్టింది. ఇక నే చేసేదేముంది కనుక. రైలుదగ్గరికి వెళ్ళాను. మధ్యాహ్నం ఎండ మల మల మాడిపోతూంది. జనసమ్మర్దం ఒక్కొక్క పెట్టె ముందర కిటకిట్లాడుతూంది. ఆ గుంపులో చతుర్వర్ణ విభేదంగాని, లింగ వివక్షత కాని కనబడదు. బల మెక్కువ ఉండేవాళ్లు, బాగా మేసే పందులు ఆ జనసమ్మర్దాన్ని ఒక్క తాపు తోన్నేసి నెట్టివేసి అమాంతంగా లోపలి కెళ్ళడం జరుగుతూ ఉంది. అందరు ప్రాథేయపూర్వకంగా, కొందరు అమాయకంగా కొంచం స్థలం వొదలమని లోపలవుండే వాళ్ళకి నమస్కరిస్తూ మరికొందరు అధికారం చెలాయిస్తూ ఇంకా ఎన్నో విధాలుగా లోపలి కెళ్లడం జరుగుతూవుంది. ఇదంతా చూస్తున్న కొద్దీ నావంటివాళ్ళకి ప్రయాణం సాగుతుందన్న ధైర్యం సన్నగిలిపోతూంది. అన్ని పెట్టెలని ఒకసారి పరకాయించి చూసేను. అందులో ఒక మూడవ తరగతి డబ్బా ఖాళీగానే ఉంది. నా సంతోషం కొద్దీ అమాంతంగా ఆ డబ్బాలోకి ఉరకబోతుంటే ఒక మిలిటెరీవాడు అడ్డంవచ్చి 'Ay Riffraff ! this is reserved ; get down' అంటూ ఉరిమాడు. నేను నిర్ఘాంతపడిపోయాను. వీడి తస్సాదియ్య. ఇంతమాత్రానికే 'రిఫ్ రాఫ్' అని సమ్మానించాలా ? వాణ్ని త్రిప్పి ఏమనడానికి ధైర్యం చాలక మనస్సులోనే వాణ్ని ఆడిపోసుకొంటూ ఇంకో కంపార్టుమెంటు చేరుకోడాని కని వెళ్ళాను. ఆ పెట్టెలో అంతగా జనసమ్మర్దం లేదనిపించింది నాకంటికి. తలుపుదగ్గర తెల్లటి దుప్పటిని ఒంటికంతా ముసుగు వేసుకొని ఎవరో ఒక వ్యక్తి నిలబడిఉండడం చూచి మగవాళ్ళ బండే ననుకొని అవుట్ బోర్డు మీద కాలుపెట్టానో లేదో 'క్యాజీ ! ఇది ఆడవాళ్ళ బండి, దిగి వేరేపెట్టెనెక్కు' అని ఆ వ్యక్తే పలుకగా విన్నాను. నాకు కోపం వచ్చింది. 'నీవేం ఆడదానివా?' అని విజయగర్వంతో ఊపిరి పీలుస్తూ తలెత్తి తీరా ఆ వ్యక్తిని చూతునుకదా! ఆమె ఒక ముస్లిం ముసలిది. ఆ పెట్టెలో వుండే స్త్రీజన మంతా గొల్లుమని నవ్వారు. రైలుకదిలేదానికి కింక ఎంతో టైము లేదు. గార్డు బిగులు ఊదాడు. దేవుడా ఇంత చేసావా అని ఆపెట్టె దిగి ఇంకాగంపెడాసతో పెట్టెలన్ని గాలిస్తూ నేఉన్నాను. నా

అదృష్టం కొద్ది ఒక పెట్టె కాస్త ఖాళీగానే ఉన్నట్టు కనిపించింది. దాంట్లోనే జొరబడ్డాను. ఎలాగయితేనేం? ఒక సీటునిమాత్రం సంపాదించుకో గలిగాను. రైలు కదిలింది. కాస్త ఊపిరి ఆడడం ప్రారంభించింది. కాని టికెట్టు కొని ఓ నలభైమంది, దానికి రెట్టింపు టిక్కెట్లు లేకుండా ప్రయాణం చేసే రైలువారి వియ్యంకులతో సహా 30 మంది పట్టే ఆడబ్బా కిటకిట్లాడుతూంది. ఘోష సముద్రపు ఘోషను మించి ఉంది. ఈ శృంగారంలో ఒక దుక్కలాంటి మనిషి రెండుసీట్లను ఆవరించి విప్పారిన ముఖంతో ఒక పుస్తకాన్ని విప్పి చదువుతూ అప్పుడప్పుడు వెర్రివెర్రిగా నవ్వుకుంటున్నాడు. ఎవరి స్వార్థం వాడికి. ప్రక్కన వాడి సౌకర్యం గమనించడు. ఒక పెద్ద మనిషి పైగా బెర్తుమీద కూర్చొని వేరుశనక్కాయలు లగాయిస్తూ వాటితోళ్ళను క్రింద కూర్చుండే ప్రయాణీకం మీద వేస్తున్నాడు. ఏమైనా అడిగితే ఫెడీమని జవాబు లభిస్తుంది. ఒకాయన లేవడీలు నాకేసి ఒకావిడ పరధ్యానంలో ఉండగా ఆమె చీరకొంగుకే తుడిచేస్తున్నాడు. దీన్ని చూచి మందలించేవాడెవడైనా వుంటే వాడిపని భ్రష్టు పడుతుంది. మరోడు పొగాకు, కిళ్లీనములుస్తూ సీటుసందులో ఉమ్మేస్తున్నాడు. వాళ్ళ వ్యక్తిస్వాతంత్ర్యమునకు ఎవరూ అడ్డుపడకూడదు.

అప్పటికే ప్రాణానికి కష్టంగా వున్న ఆక్రిక్కిరింతలో ఒక అమావాస్య భాగవతారు లేచి తన గార్ధభస్వరంతో గానంచేస్తూ నిరాఘాటంగా పైనుంచి క్రిందికి, ఆవేపు నుండి ఈ వేపుకు (ఇంకా రెండు కండ్లూ తెలవదంట) సంచరిస్తూ అడుక్కోటం ఆరంభించేసరికి చాలా జుగుప్స వేసింది. ఇంకో స్టేషను వచ్చింది. ఆ భాగవతారుకి రెండు కండ్లు వచ్చేసింది. ఆశ్చర్యం! అంతటితో ఆయన నిష్క్రమించాడు. బండి కదిలింది. ఆ తరువాత బెర్తుపైన ఒక శెట్టి రెండు గర్జారావాలు భూనంభోంతరాల్ని పిక్కటిల్లేటట్లు గుర్రు పెడుతూ హాయిగా నిద్రపోతున్నాడు. నా ప్రక్కన కూర్చుండే ఒక అయ్యర్ రైలుప్రయాణాలు, ఇడ్లీ సాంబారాదులు సౌకర్యాలను గురించి నాతో చెప్తూ ఒక పెద్ద లెక్చర్ దం చేస్తున్నాడు. నేను ఊఁ కొడ్తున్నాను. 'ఇంద మూడావదు క్లాసు రైలు ప్రయాణం అడడా రొంబ కష్టంసొల్లుమాట. నేను ముందానేతిదా బెజవాడానుంచి నేరుగా వస్తిని. ఎన్నా సొల్లప్పా నింజుంటా మంటే ఎడమిల్లె. నాకు రొంబా నిండా కోపం వచ్చి గార్డుతో చొన్నాక ఎన్నాయ్యా పోయ్యా సర్దుకొని ఉకారు అని పూడ్చినాడు. సరి నానెన్నా పండ్రే. సుమ్మా కూచొనివస్తిని. నిడదవోలు స్టేషనువస్తిమి. స్టేషను కొంచా పెరిసా ఉంది. కాని ఎన్న సౌకర్యం? సాపడతకు ఇడ్లి ఇల్లె, సాంబార్ మొదలే ఇల్లె. కాఫీ ఎల్లా కుళాయి తన్ని. హా! మురుగా మురుగా అని ఇంకా యేమో చెప్తున్నాడు. నాకు నిద్ర వచ్చేస్తుంది. తలగడకంటే నయంగా ఉన్న ఆలావుపాటి అయ్యర్ భుజంమీదనే తలవాల్చి ఊఁ కొట్టూనే కండ్లు మూసేసాను. అంతే 'టీ, టీ, చా, ఫాన్, బీడి, సిగరెట్' అరుపుల్తో మళ్ళా తెలివొచ్చింది. కిటికీగుండా చూతునుకదా నేను దిగవలసిన స్టేషనే వచ్చింది. అదృష్టవశాత్తుగా తెలివొచ్చిందిగాని 'ఓవర్' అయిపోయియుండును. నేను ఆత్రంతో మాఅవ్వగారి యిల్లు చేరుకొన్నాను. కాని మాఅవ్వ చచ్చి ఊరుకొంది.

★

రత్నోపహారము

శ్రీ బళ్ల బసవలింగదాసు.

[శ్రీ త్యాగరాయ విద్యాసంస్థల స్థాపకులదినోత్సవసందర్భమున శ్రీ శ్రీ శ్రీ కార్పొరేషన్ స్పెషల్ యింజనీరుగారును, సర్ త్యాగరాయకళాశాల యధికార వర్గ సభ్యులును నగు శ్రీ పమ్మి రామస్వామిశ్రేష్ఠిగారికి బళ్ల బసవలింగదాసు సమర్పించుకొన్న రత్నాలకానుక.]

సీ. శ్రీయుత శ్రీ కార్పొరేషను స్పెషలింజి
నీరుగారూ! నమస్కారశతము
పమ్మివంశామృతవారాశిపరిపూర్ణ
జైవాతృకా! సుమాంజలి ఘటింతు
శరదిందుచంద్రికోజ్జ్వలపాండురసుకీర్తి!
శాత్రవసమవర్తి! సంస్తుతింతుఁ
దిరుపతి వేంకటేశ్వరపాదపద్మము
రందసంగ్రహబంభరా! నమోఽస్తు

గీ. బహువిశాలహృదయ! బహునిరాడంబర!
మహితసుజనవిబుధమాన్యచరిత!
వినుతశాంతభావ! విద్యార్థికల్పక!
త్యాగరాజ! నాజోహార్లు గొనుము.

సీ. కౌస్తుభోజ్జ్వలమయూఖములచే విలసిల్లు
కైటభారాతివక్షంబుకరణి
బాలేందుకిరణసంభావితం బయి చాల
శోభిల్లుశివజటాజూటమట్లు
ముంటాజమహలుచే భువనప్రశస్తమై
గణుతింపఁబడినయాగ్రావిధమునఁ
గోహినూర్ మణిఘృణివ్యూహసందీప్తిచే
మహిత మాహూణరాణ్మకుటమట్లు

గీ. మించి దీక్షను మీరు నిర్మించినట్టి
యాజు శ్రీత్యాగరాయకాలేజివలనఁ
బ్రాంతచాకలిపేట బల్ వన్నె కెక్కె
ధన్యమైనది మీజన్మ ధాత్రియందు.

సీ. ఆంగ్లేయభాషామహాసముద్రమున నీఁ
తలు గొట్టి యుపమరత్నములఁ దీసి
యతివిచిత్రముగ భావాంబరవీథిలో
వెల గట్ట లేని మొగ్గలను వేసి
సభికుల కరతాళసంగతు లెసఁగంగఁ
బరిహాసరస ముట్టిపడఁగఁ జేసి
తబ్బిబ్బు పడక యక్షయవాక్సుధారసం
బును సభికుల కర్ణములను బోసి

గీ. యతిచమత్కృతిగా నుపన్యాస మిచ్చె
దవు భళీభళి యనఁగ సత్యగుణధామ!
యేకపత్నీవ్రతా! కవిలోకమాన్య!
శాంతభూషణ! శ్రీ రామసామి సెట్టి!

గీ. ఏకపత్నీవ్రతుండ వై యొసఁగునిన్ను
నరయఁగా లేక యజ్ఞులైనట్టిజనులు
తలపఁగా రాముఁ డొక్కఁడే ధరణియందు
నేకపత్నీవ్రతుం డంచు నెంచుచుంద్రు.

సీ. మీ రతిదీక్ష నిర్మించినకాలేజి
యాచంద్రతారార్క మలరుఁ గాక!
యాయురారోగ్యభాగ్యము లిచ్చి సర్వదా
పరమేశ్వరుండు కాపాడుఁగాక!
యానందనిలయమై యేనాఁడు నీశాంతి
భవనంబు ధరణిపై వరలుఁగాక!
సుమనసగాయకసుకవిపండితగేయ
మై నీచరిత్ర సొంపారుఁగాక!

గీ. ఘనత నీ వెంచు నే మహత్కార్యమైన
వేంకటేశ్వరుఁ డిల నెఱవేర్చుఁగాక!
ఆర్య మాడాంబికాదేవి యహరహంబు
దివ్యమతి మిమ్ము నాశీర్వదించుఁగాక!

గంగాభవాని

రచన—టి. వి. యస్. నారాయణమూర్తి, ద్వితీయకక్ష్య.

సీ. భారతాంబకు నతిభవ్యమకుట మైన
భూధరాధిపునందుఁ బుట్టుదానిఁ
గమనీయవీచికాకరతతిన్ మందాకి,
నిం గూడి మాడి చెలంగుదాని
దివ్యనిర్మల మైనతీర్థోదకముఁ దాల్చి
బంగారుపంటలఁ బండుదానిఁ
గాశీప్రయాగాది ఘనపుణ్యవాటిక
అన్నిటియందును నడరుదాని
వివిధశాఖలఁ జెలఁగుచు వివిధప్రజలఁ
దనదుపరిశుద్ధజలముచేఁ దనుపుదాని
భక్తిఁ గొలుతు గభీరతం బాలకడలి
శోభ వెలుఁగొందుదాని గంగాభవాని.

కం. అంగజనాశకుఁ డౌభ
స్మాంగుజటాజూటమధ్యమందు నిలిచి యే
కాంగమున భువికి వచ్చిన
గంగాదేవిం భజింతు ఘనతరభక్తిన్.

కం. శతయోజనములనుండియు
నతిభక్తిని గంగ ! గంగ ! యని స్మరియింపన్
బతితులపాపముఁ బాపెడు
నతిమాహాత్మ్యంబు గల్గుప్రోదినిఁ దలఁతున్.

కం. శంతనుసతియై కురురాట్
సంతతి కంతకును గురుని సజ్జను నాజ
న్మాంతమును బ్రహ్మచారిని
శాంతనవునిఁ గన్నయట్టిజహ్నుజఁ గొలుతున్.

శా. రంగారన్ భువిలోన జీవనదిగా
రాజిల్లి సస్యంబులన్
బంగారంబులుగా నొనర్చి ప్రజలన్
భాగ్యంబుతో శోభతో
సింగారింప భగీరథాధిపుతప
శ్శ్రీ భూమి కేతెంచు నా
గంగాదేవిని సంతతంబు గొలుతున్
గాటంపుబత్తిన్ సదా.

గీ. భారతీయుల నోములపంట యనఁగఁ
బుణ్యతటినీమతల్లి యై పుణ్యపురుష
నిత్యసేవితం బయి ధారుణి న్వెలుంగు
గంగ నర్చింతు భక్త్యంతరంగయుక్తి.

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खादी गीत

M. S. Chandrasekaran, II Class, II Gr.

श्री सोहनलाल द्विवेदी जी एक प्रसिद्ध राष्ट्रीय कवि हैं। ये बड़े देश-भक्त हैं और पूज्य महात्मा गांधीजी के अनुयायी हैं। इन्होंने बच्चों के लिए सैकड़ों कवितायें लिखी हैं। इनकी रचनायें देश-प्रेम से भर-पूर हैं और इनकी भाषा सरल होती है।

इस कविता में कवि खादी का इतिहास, उसकी पवित्रता और महत्व का बड़ा सुंदर वर्णन करते हैं। कवि बताते हैं कि खादी पुराने जमाने में कैसे हिन्दुस्तान का ऐश्वर्य रही और कैसे विदेशियों के शासन में उसका नाश हुआ। फिर कवि हमें याद दिलाते हैं कि पूज्य महात्मा जी ने कैसे खादी की शक्ति को पहचान लिया और उसका प्रचार किया।

खादी से हर भारतीय को बड़ा गर्व है क्योंकि वह यहाँ के जुलाहे के हाथ की बनी है। खद्दर के कपड़े में ऐसा बल छिपा हुआ है कि दुश्मन का दिल इसे देखकर कांप उठता है। विदेशी शासक समझते थे कि हिन्दुस्तानी पहनावे के लिए भी मुँहताज हैं क्योंकि उस समय हम विलायत से कपड़ा मंगा करते थे। अब तो बात बदल गयी। खद्दर के प्रचार से, विदेशी माल का बहिष्कार हुआ और विदेशी शासक अपमानित हुए।

खद्दर से हमें स्वावलंबन की शिक्षा मिलती है। जो लोग भूखों मरते थे उनको रोटी कमाने का रास्ता मिल गया। वे मृत्यु के मुँह से बचाये गये। भिखमंगों को गौरव-मय जीवन का मार्ग दिखाया। कई माँ-बहनों को खादी की उत्पत्ति एक धंधा हो गयी जिससे उनकी लाज रखी गयी।

जब कोई खद्दर पहनता है तो वह स्वावलंबी, त्यागी और सेवक हो जाता है। खादी तो उसको पवित्र बनाती है जिसके कारण पहननेवाला निस्वार्थ और परोपकारी बन जाता है। उसकी सेवाओं से दलित पीड़ित लोगों की तकलीफें दूर होती हैं; कठिन हृदय-वाले का दिल भी पानी पानी हो जाता है। खादी ही के कारण वस्त्रहीन को वस्त्र मिला भूखों को अन्न मिला और प्यासों को पानी मिला।

खादी तो कोई युद्ध-का नारा नहीं है। न तो वह कोई हथियार है, जिससे युद्ध कर सके। वह तो मामूली कपड़ा है, फिर भी उसकी ऐसी शक्ति है कि उसे देखकर दुश्मन लोग भी घबराते हैं।

खादी की शक्ति का वर्णन करना असंभव है। वह लोगों के मन में देश-प्रेम भर देती है, निरुत्साही मुर्दे जैसे जीवन बितानेवाले आदमी में भी संजीवनी का काम कर देती है। वह बिछुड़ों को आपस में मिला देती है और प्यारे भारतदेश को भी लाती है।

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पाँचवाँ स्वतंत्र-दिवस

By यस. सी. निजामद्दीन, I U. C. I Gr.

पूज्य, अध्यक्षजी, प्यारे भाइयो और बहिनो! बड़ी खुशी कि बात है कि आज हम पाँचवाँ स्वतंत्र दिवस मना रहे हैं। आप लोग जानते होंगे कि हमारे पूज्य नेताओं और देश प्रेमियों की सेवा, बलिदान और त्याग से हमें स्वतंत्रता मिली है। पहले हमारे देश गुलाम था, अब तो हम आजाद हो चुके हैं। अब हमें उन बापूजी की याद आती है जिन्हीं के कारण भारत वासियों के मन में आजादी का बीज बोया गया है। इसलिए आज हम इस पावत्र दिन में उस पूज्य बापूजी को श्रद्धांजली देवें।

आज सबेरे जैसे हमने यहाँ राष्ट्रीय झंडा फहराया है उसी तरह पंडित जवाहरलाल नहरूने देहली के लाल किले में झंडा फहराया होगा। उस पाक झंडे के नीचे हम खडे हैं अब हमारा हक है कि हमने देश की सेवा केलिए जो जो प्रतीज्ञायें की हैं उन्हीं को पूरा करदें यद्यपि हमें आजादी मिली है फिर भी सुख और शांति नसीब न हुई। कई लोग भूखों मरते हैं।

पूज्य बापूजी के बताये हुये रास्ते पर जाना ही हमारा पहला कर्तव्य है। आपस के मनमुटाव भूल जाना चाहिये। एक दूसरे की मदद करनी चाहिये। दूसरें को अपना भाई समझकर प्यार करना चाहिये। दलित पीडित लोगों की सेवा करे और हरिजनों का उद्धार करें। अशिक्षित को शिक्षित बनावें। गांव की तरक्की करें। खादी और राष्ट्र भाषा हिन्दी का प्रचार करें।

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